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Connie Atkinson
University of New Orleans

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INSIDE: *Jazz in New Orleans Colleges*

NEW ORLEANS MUSIC MAGAZINE

Wavelength

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MAJORING IN
ROCK 'N' ROLL**



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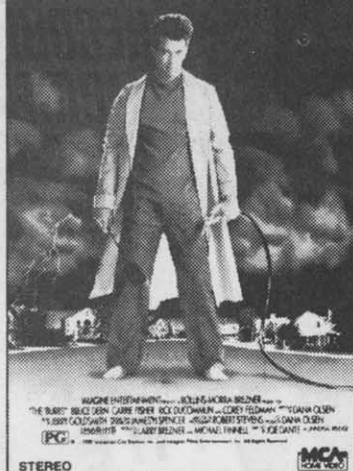
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Wavelength

ISSUE NO. 107 • SEPTEMBER 1989

"I'm not sure,
but I'm almost positive,
that all music
cam from New Orleans."
Ernie K-Doe, 1979

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COVER BY RICO

DIONNE AUBERT, model
JEANNE VIDRINE, stylist

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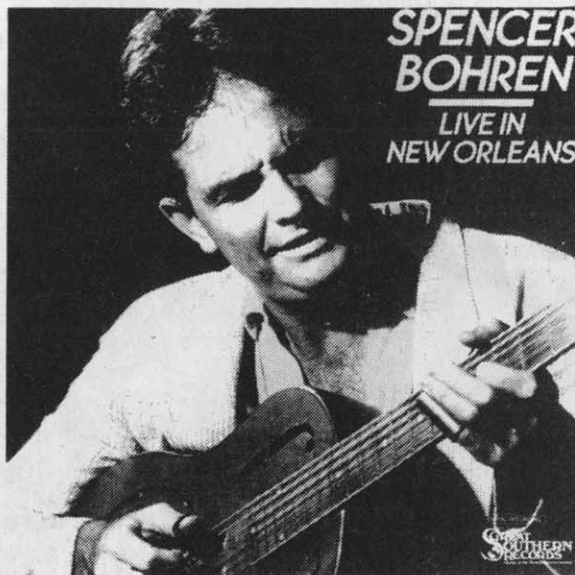
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SEPTEMBER IN NEW ORLEANS MUST BE like April in **Minnesota**: a promise of a break in the weather gets people moving, especially in the **music clubs**. Besides some **killer concerts** coming up, and the renewed club activity, there are some "alternative" sites and times for hearing good music this month.

Last year the first **New Music Festival** was just a wisp of an event. Put together in a mad rush by too few core promoters in too little time, it was lacking in support and a financial base. After all, it was *new*, appropriately named in more than one sense.

With great hopes and this time lots of

planning, the second New Music Festival will take place September 23 at Lafreniere Park near the marina area in Metairie, beginning at 11 am and lasting into the wee hours of the night. The fest will feature **local new bands**—hailing mostly from New Orleans and Metairie, with several from Baton



Paula Burch

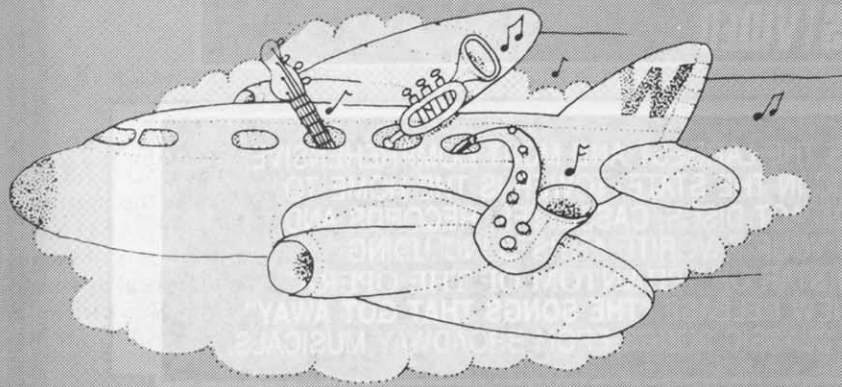
... Snooks and Nauman Visit the 'Crypt' ...

Folks like to drop by Billy Delle's "Records From the Crypt" show on WWOZ every Wednesday evening—especially rhythm and blues stars like Snooks Eaglin (left). Snooks dropped by with Black Top's executive producer Nauman Scott to talk about Eaglin's second Black Top release, *Out of Nowhere*. Produced by Nauman's

brother, Hammond Scott, at Southlake Studios in Metairie, the album has twelve diversified cuts including a remake of Snooks' obscure Fifties' track "Cheeta." Backed by Black Top's arsenal of musical weapons (Anson Funderburgh, Sam Myers, and Ronnie Earl, among others) Snooks showcases his unique approach to guitar playing.

Those fortunate enough to have attended Snooks's Record Release Party at Tip's were rewarded with a complete rhythmic lesson in New Orleans R&B. His sculptured attack frenzied his audience like crabs on chicken necks!

—Paula Burch



N.O. Musicians Going Abroad? We Want To Know...

Attention New Orleans musicians: *Wavelength* would like to know when you are heading abroad. Our subscribers around the world don't want to miss a chance to see you, so we've set aside this little space every month to let them, and the music

press worldwide, know you're coming. Let us know as soon as you're booked. Call 895-2342 and give us your itinerary. There may be more people wanting to book you while you're in their area if they only knew you were coming.

Rouge—playing various types of music, "anything from rock to acoustic to alternative, and anything in between," said **Belinda Legg**, executive director of the event.

Last year the New Music Fest was a non-profit organization. The second fest, while not a money-making machine, is a for-profit venture, at least enough profit to cover the bands and the bills. Whereas there were no sponsors last year for the NMF, there are now 20. Legg, also promotions director at Southlake Recording Studio, works with **Beverly Bard**, operations manager of the fest and editor of *No Cover*, and **Mary Serpas**, media liaison and host of St. Bernard Parish's *Rock Show with Mary Serpas*. Both Bard and Serpas are veterans of the first New Music Festival.

"I've adopted it as my own," said Legg, who began work on the NMF at the beginning of this year. "It's a way for New Orleans to be the city it should be. The main point is the city has a lot more to offer other than traditional jazz and R&B," she said. Exposure of this new generation of New Orleans music is her goal. "Invitations to over 200 major and independent recording executives were sent in the hopes that some of these bands can get signed," said Legg. Bard said, "It's an emotional feeling just to have a place to play and have an organization say it's important

for you to play—it's official recognition."

The ten bands to perform in the New Music Fest will be announced this month. For more information about arrangements or accommodations, contact Belinda Legg at 833-7926.

For those of us who work for a living, Thursdays in September offer a chance to see music on a weeknight and still make the bell in the a.m. At the Lakefront, Bart's has lined up a series of strong Thursday night concerts: **Johnny Vindigni** on September 14; **Charmaine Neville** on September 21, and **Irma Thomas** on September 28, all shows starting at 9 p.m. (Bart's will continue to have its regular live music on Sundays on the dock with the **Murmurs** on the 3rd, **Topcats** on the 10th and 24th, and **Rock Dreams** on the 17th.)

Also on Thursday nights at Tyler's beginning at the new popular hour of 9 is **Dave Goodman's Stick Band**, with a strong lineup of jazz players. At the Columns Hotel on Thursdays, at 8 p.m., you can hear master jazz saxophonist **Tony Dagradi**.

Louisiana artists continue to get signed by national labels. Latest to ink deals: **Terence Simien**, finally, with Enigma (engineer on his album will be New Orleanian **Mark Bingham**, with **Dickie Landry** producing); **John Mooney** has signed with New Orleans' own Black Top records; the **Dirty Dozen** are recording with Rounder (look for major

surprise guests on this LP); former New Orleanians the **Subdudes** are on Atlantic; and now-and-future New Orleanian by adoption, **Daniel Lanois**, has an album out on Warner Brothers that's just chock full of **Nevilles** and local musical heavies, and even more with Crescent inspiration. **Mason Ruffner** was selected to open for the Ringo Starr tour...

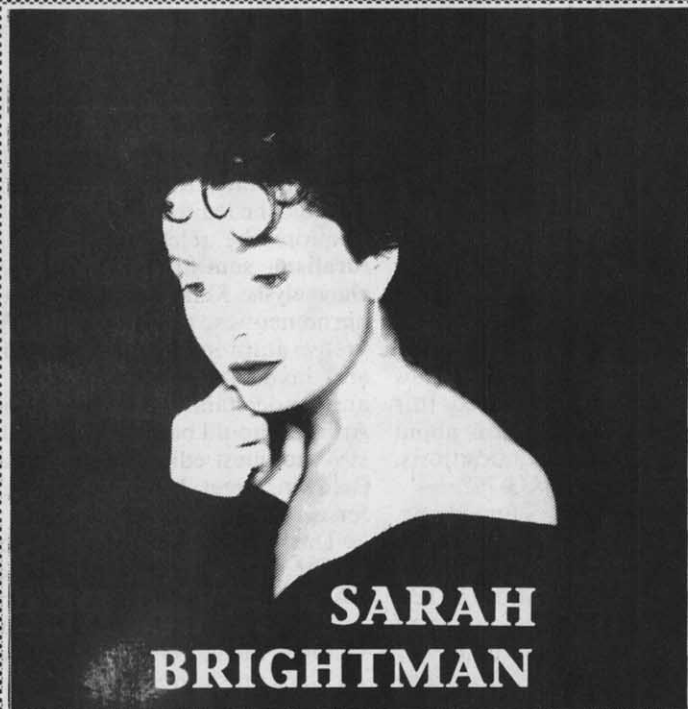
From the *Black Music Research Journal* (BMRJ), a publication of the Center for Black Music Research of Columbia College, and required reading for serious students of black music, comes two announcements: one, a future issue of *BMRJ* will be devoted to contemporary critical theory and black music. The editors seek articles that "explore the relevance of poststructuralism, semiotics, feminism, psychoanalysis, Marxism, deconstruction, hermeneutics, postmodernism, interpretive anthropology, discourse theory, and the like, to any aspect of the study and understanding of black music." Articles should be submitted by July 1, 1990, to guest editor **Bruce Tucker**, 47 Baldwin Street, New Brunswick, New Jersey, 08901.

The second announcement from the *BMRJ* is the 1989 National Conference on Black Music Research, sponsored by CBMR, in St. Louis, Missouri, on October 12-14, 1989. The focus will be on black music in St. Louis and the surrounding central Midwest region. Some of the papers to be read at the conference will be "Tell **Tchaikovsky** the News: Postmodernism, Popular Culture, and the Emergence of Rock 'n' Roll," by Bruce Tucker; "St. Louis-Kansas City Jazz Connections," by Nathan Pearson, Jr.; and "A Historical, Literary, and Cultural Analysis of 'Frankie and Johnnie,' the Afro-American Love Ballad," by William Wiggins. Other features: a panel discussion on 'Count Basie, **Charlie Parker**, and the Kansas City Legacy' and a session on the black presence in higher education. To register for the conference, write or call 4860 Riverbend Road, Suite 2, Boulder, Colorado, 80301, (303) 449-1618.

The next National Conference on Black Music Research will be held in New Orleans May 24-26, 1990, at the Sheraton Hotel.

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BY KALAMU YA SALAAM

Have Bass, Will Travel

Chris Severin is too busy playing bass to have his own band.

CHRIS SEVERIN LIKES TO TUNE UP OLD cars, but he doesn't have time to indulge his hobby—he's too busy as a freelance bassist.

Chris Severin gets a lot of calls.

David Torkanowsky, currently Dianne Reeves' music director, called to tip him on an opening. After a success audition, Chris Severin started work December 1, 1988.

Chris Severin appears on two major jazz releases of 1989: Alvin Batiste's *Bayou Magic* and David Torkanowsky's *"Steppin' Out"* plus he will be on the as yet untitled new release by Henry Butler, recorded at Tipitina's in late July 1989.

"At this point in my career, I don't think I want to do my own band because I'm so successful at being a sideman. Whenever I started my own bands, I got so many calls from everybody else, that I would end up putting my own project on the side."

Born January 25, 1958, the New Orleans native is a public schools product—Phyllis Wheatley, Bell, McDonogh 28, John McDonogh & NOCCA. In 1976 Chris Severin was a member of NOCCA's second graduating class along with two other bass players, Elton Heron and Miles Wright, as well as gospel artist Raymond Myles and drummer Stanley Stephens.

Chris Severin is the son of big band drummer Wilfred "Crip" Severin who held down the rhythm section in Houston's well-known dance band. Coming from a family of four boys and five girls, he remembers playing drums as his first instrument when he was nine years old.

"Drums were always in the house, you couldn't help it."

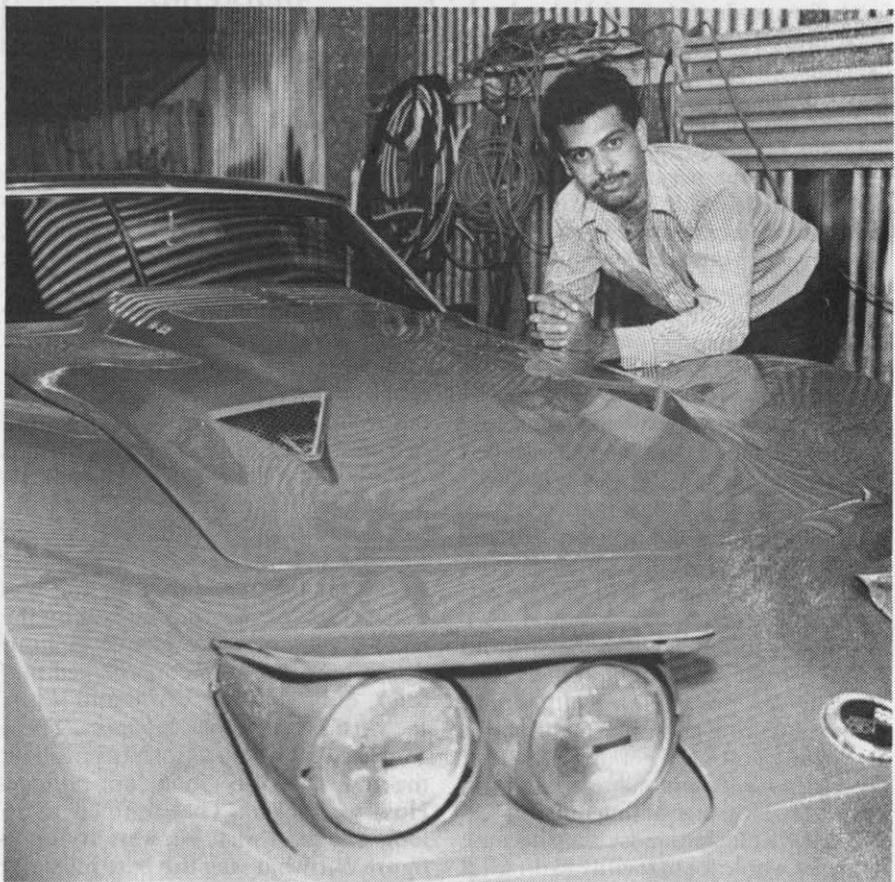
The switch from drums was inspired

by Elvis Presley. "I saw him on television one day, and I was just watching his right hand and at the time, I thought to myself, 'I can do that.' I asked my parents for a guitar. So I got an electric guitar and an amp as a Christmas present. It was a killer. I showed off my instrument to everybody, but after a couple of months, I found it very difficult and I left it alone. Meanwhile everybody in the neighborhood was in a band at school or something, and I decided to take another shot at it."

Bass was Severin's destiny, and before he formally learned any music he had begun to develop bass lines on the top

four strings of the guitar. "Things on the radio started sounding easy to me and I would say to myself, I think I could play that, and I would go home and try to play it on the four strings of my guitar. Then I started developing patterns. Once I got my bass, I started practicing everyday. The guys would laugh at me. They would shut my garage door on me and say I'd never learn how to play. But I kept practicing."

"I started learning things and it all came so easy to me, it just felt natural. At 14, I was playing well enough to be in a neighborhood rock band." That band was "Viet Nam" and in 1974 he



Severin with his second love.

PAULA BURCH

was the youngest member (by at least four years) in the band when they won a city wide talent contest at City Park.

Severin credits Alvin Thomas with starting him on the road to music as a career by helping him to appreciate music theory and introducing him to a wide range of music genres when he studied under Thomas at McDonogh 28.

While Severin was at 28 he also encountered Alvin Batiste who ran an after school program at Beauregard School. "He called the band the Adolescents because it was composed of youth. Alvin Batiste brought his students from Southern—drummer Herman Jackson, bassist Julius Farmer, pianist Henry Butler—and would hold clinics with us. Mr. Batiste was giving us fundamentals but when they performed, they would play jazz, so I got interested in jazz. That was ninth grade."

The next year NOCCA opened and Chris Severin jumped at it. At NOCCA Chris was forced to learn to play acoustic bass. "It came to a point where you had to play acoustic or you couldn't be in the class."

"By the time I graduated I was well on my way in the music world. I had been playing gigs with James Black, Ellis Marsalis, Henry Butler. I knew I was going to be a musician and at the same time I didn't know whether I was going to college, so I figured, I might as well join the musicians union. I joined just before graduating from high school. Next thing I knew I was playing with everybody: Johnny Vidacovich, Lon Price, in fact, all of the gigs that Julius Farmer had. I started getting those—between Elton and myself."

"During that period, I also played with Willie Metcalf, whom I want to make sure gets mentioned, because he was always trying to introduce the young musicians to a lot of the greats. I remember him introducing us to a lot of Duke Ellington's music; when he first said Duke I thought he was talking about George Duke."

After graduating from NOCCA, Chris Severin went to SUNO where he studied under Kidd Jordan. "That was a whole other experience. I got a chance to play big band. I got a chance to study my harmony more. I studied under Roger Dickerson out there. Everything was more advanced."

"Most people need to be around Kidd Jordan to understand exactly what he can do. I think Kidd Jordan can do anything he wants to musically. I've heard him play bebop in front of the big band to demonstrate parts. He knows the language of that music. I respect what Kidd Jordan is doing because it takes a whole lot of facility to do what

Kidd Jordan is doing. Most people think that he is just playing anything, but I got a chance to play in that band. I got a chance to try and play "anything" and "anything" didn't work."

After 3 1/2 years in a five-year curriculum, Chris Severin left school to work as a professional musician. "I decided that I didn't want to be a school teacher. Most of the guys who went into education have concentrated on being teachers but they don't perform."

● ● ●

*In jazz, you can go back
and play a song that's
twenty years old
and it can be a smash,
because it's all about
music in jazz.
Rock music is
all about
marketing.*

For a brief period, Chris Severin made a major effort at success in the commercial world with the band Windjammer, which had a number one record in New Orleans, landed a major recording contract, hit 18 in London, and eventually was undone by the demands of the music industry.

"We started Windjammer in 1979 and it went to around 1984. We were looking for a sound different from everybody else in New Orleans. I think the industry was afraid of our sound because they didn't think they could sell our sound to the rest of the country. So we were always in conflict. The company always picked what we thought were the weakest tracks for the singles. As a matter of fact, the song that was hot in London was not picked by the record company. The people in London listened to the record, picked that track, did a disco mix of it and it hit."

"Music is a strange business. There came a point where it wasn't even about the music, it was about appearance. How we looked. They wanted us to look a certain way. We were trying to figure out what was the best music to

make available to the public and the company wanted us to make music that sounded like what everybody else was doing."

"You know the Windjammer experience taught me the difference between jazz and popular music. In jazz, you can go back and play a song twenty years old and it can be a smash, because it's all about music in jazz. Rock music is all about marketing."

Since Windjammer, Chris Severin has made his mark primarily as a modern jazz bassist. "I think what really strengthened me as a bass player and a musician was playing with James Black. He would tell me 'just stay where you are, don't worry about me. I'll be back, you just do your thing.' I concentrated on that so much—I had no other choice. I had to concentrate or I would get lost. All of the bass players and musicians who played with James Black's organization are strong rhythmically and it was because of him."

"When I first started playing with James Black he would tell me 'use more creativity'. He would force me to venture off even though at first I was afraid to because I didn't want to make any mistakes. I think he was one of the baddest cats who ever lived. The people who said negative things about him musically, I think they were afraid of him."

Known as one of the most dependent bass players in the city, Chris Severin can be counted on to be on time for the gig and to know the music. Looking back over his multiplicity of musical experiences in New Orleans, Chris Severin has grown to realize that much of what he took for granted or sometimes overlooked was indeed a special part of his musical development, especially the traditional New Orleans sound.

"There's something special about New Orleans music. Even though the industry tries to shut our music out, New Orleans music is still loved by everybody. We played on a program with Wynton (Marsalis's) new band in Aruba. When Herlin (Riley) kicked off that second-line beat, everybody jumped up like they had been listening to that music all their lives. The people down there just went wild. People are starting to realize there's something special about New Orleans music. The two feel (2/4) that New Orleans musicians have is different from everywhere else."

As a result of his proficiency on both electric and acoustic, as well as his ability to play both jazz and pop, Severin is seldom idle. Although he knows and loves auto mechanics, he usually doesn't even have time to work on his own car.

BAYOU BEAT

BY MACON FRY

Zydeco Party!

The Southwest Louisiana Zydeco Festival in Plaisance has become the premier event on the zydeco calendar of events.

TWELVE HOURS OF MUSIC BY A DOZEN of the top zydeco bands, smokey barbecue, and a pirogue full of regional Creole food specialties are the main attractions at the Seventh Annual Southwest Louisiana Zydeco Music Festival to be held in Plaisance, Louisiana, on Saturday, September 2. Scarcely a week goes by on the South Louisiana prairie that someone isn't having a zydeco dance, trail ride or festival but after seven years this has become the premier event on the zydeco calendar. This year the festival will feature performances by old timers Boo Zoo Chavis, John Delafosse and the Ardoin Brothers as well as the most popular contemporary zydeco stylists, Terrance Semien, Zydeco Force and Morris Francis.

The festival is a family event drawing crowds of dancers from the neighboring communities and providing craft booths and demonstrations for tourists but the atmosphere is decidedly one of a field party. Kids and coolers are welcomed. Admission for kids under 12 is a buck, seven dollars for adults.

The festival will be held at SDF Farm on Parish Road 5-75-3 off Highway 167 (between Opelousas and Ville Platte). There are inexpensive accommodations in the area including camp grounds in Washington and Eunice that feature live music on most Friday nights.

Cajun Born (La Louisianne LP 147) is surely the most satisfying batch of nouveau-Cajun recordings since Michael Doucet and Beausoliel first recorded for Arhoolie. The band Cajun Born is lead by legendary fiddler, Rufus Thibodeaux, who made his name playing with Jimmy C. Newman, Bob Wills and George Jones. The spectacular aspect of this album is the vocals, mostly in French by the swamp pop triumvirate, Johnnie Allan, Warren Storm and Clint West. All ten songs

were written by Allan. Cajun Born frequently plays the Old Ice House Restaurant in Lafayette where the band has, on occasion been joined by Jimmy C. Newman!

On the strength of this new album the band is heading to Japan for a tour this fall.

Also new on record this summer is Zydeco Homebrew (Maison de Soul LP-1028) by Boo Zoo Chavis. There is not a lot to say about this album except that it is pure unadulterated dance hall zydeco. It is raucous and repetitive and if you like Chavis's previous Maison de Soul recordings you'll dig this one.

The Original
ZYDECO Festival



11:00 a.m. until 12:00 Midnight, held annually in PLAISANCE, LOUISIANA, the SATURDAY BEFORE LABOR DAY, featuring Zydeco musicians, regional cuisine and Arts & Crafts.

This non-profit cultural event is sponsored by the Southern Development Foundation. The Treasures of Opelousas, Coors distributed by Quality Brands, Inc. and National Endowment for the Arts with funding from the Louisiana Division of Recreation and Tourism & New Orleans Jazz & Heritage Foundation, Inc.

SATURDAY, SEPTEMBER 3, 1988

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THE 2ND ANNUAL NEW MUSIC FESTIVAL

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You are cordially invited to attend **THE SECOND ANNUAL NEW MUSIC FESTIVAL** in New Orleans, Louisiana, Saturday, September 23 in Lafreniere Park from 11:00 AM to 9:00 PM. There is no admission fee.

This is a unique event in New Orleans; it features local bands from the New Orleans area playing all original material. The types of music will vary, anything from rock to acoustical to alternative, and anything in between.

The reason for this event is to expose fresh young talent, which would otherwise be overshadowed by the jazz, R&B, and gospel music for which our area is so well known. New Orleans is a city filled with original talent. We are proud of this "next generation" of New Orleans music and would like you to be there to see what we have to offer.

This is a great opportunity for you to see 10 of our freshest young bands and spend an exciting weekend in New Orleans--considered the "home of just about ALL music."

We will have music, food, drink, T-shirts, dancing and lots of fun by the beautiful Park Marina. We hope you can attend. Please contact us for information about travel arrangements and accommodations.

R.S.V.P.
Belinda Legg, Executive Director
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BY VINCENT FUMAR

Freddie Kohlman, Historical Treasure

From New Orleans in the Twenties to Chicago in the Thirties, and then around the world... his drums have done some talking.

FREDDIE KOHLMAN COULD MAKE A PILE of bricks swing.

"As Cozy Cole used to say," Kohlman is fond of repeating, "you can make a drum sing, you can make a drum talk—if you play them right."

Kohlman has been playing them right, and knocking his way through jazz history, for some 60 years. He is grounded in the old school, having studied under Louis Cottrell Sr. and Professor Manuel Manetta. He has pounded his way through the clubs of New Orleans, the Midwest, and Europe. He cooks jambalaya, sings with aplomb, and can make a ride cymbal tell the story of its life.

Kohlman was 11 years old when he played his first professional job, with the Morgan Brothers—a job that was responsible for him getting his first pair of long pants. "When I was with the Morgan Brothers, we used to go down the Buras a lot," he said. "One time when we came back, they told my mother, 'you have to get him some long pants' ... during that time kids wore knickers ... so that was when I got my first suit. But when I joined Robert Clark and His Brown Buddies in 1932, I got my first band uniform."

Before he began his stints with the bands of Papa Celestin and Joe Robichaux, Kohlman's formal background was shaped by two of the city's vaunted musical scholars—Louis Cottrell Sr. and Professor Manetta. Kohlman later had a musical partnership with Cottrell's son and Manetta instructed almost two generations of New Orleans musicians.

"I took lessons from Louis Cottrell Sr. when he was with (jazz bandleader) A.J. Piron, and he charged 25 cents a lesson at that time," he said. "When he died, I went to Professor Manetta, and

he finished me up and then taught me clarinet. He could play two different songs on the piano—he could play 'Tiger Rag' and 'Dinah' at the same time. He could play with his back to the piano. He could play two clarinets at the same time. He could play with his back to the piano. He could play two clarinets at the same time, two trombones at the same time."

Kohlman takes credit for introducing Manetta, an Algiers resident, to another piano great, the nearly forgotten Burnell Santiago. "I used to play house parties with Burnell. Burnell couldn't read music, but he could play the hell out of anything. When Professor Manetta heard him, he asked, 'Who the hell is that guy? He's a piano-playing sonofabitch!' I told him that was Burnell Santiago from the Seventh Ward. Burnell used to play all of Louis Armstrong's solos on piano. He talked with a lisp. A helluva piano player, but nobody I know of ever recorded him."

The year 1935 saw Kohlman make a move to Chicago, where he worked with Lee Collins at the Derby Club in Calumet City and Earl Hines at the Grand Terrace. "That's when the gangsters put a .45 automatic under my nose and told me I couldn't quit. In 1937, I went to Detroit and played at Broad's Grill, which later became Club Zombie. That's where I first met Sammy Davis Jr., when he was a little kid in the Will Mastin Trio. I played with people like Pigmeat Markham and one of the greatest of all tap dancers, Baby Lawrence."

Bourbon Street beckoned in the early Forties. Kohlman began a long stint at the Mardi Gras Lounge, where he recorded in 1948 for the Cook label ("All their masters got burned in a fire"). From 1943 to '46 he worked in

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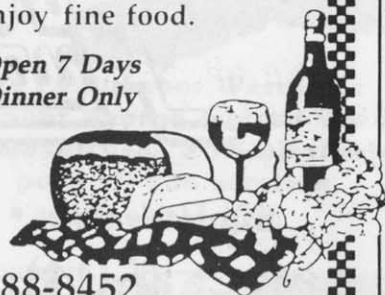
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Opelousas at the St. Landry club, with Jack Willis, Frog Joseph and Sam Dutrey. He recorded with Sam Butera at the Municipal Auditorium with a group that included Willie Humphrey, Thomas Jefferson, Clem Tervalon and Quentin Battiste.

When bandleader Gordon Jenkins heard Kohlman at the Mardi Gras Lounge in 1949, he asked him to be part of his "Manhattan Tower Show," which played the Coconut Grove in Los Angeles and the Thunderbird in Las Vegas. Kohlman was with Jenkins for 18 weeks before returning to the Mardi Gras Lounge.

Returning to Chicago, Kohlman began his longest stay at Jazz Ltd., where he resided from 1955 to 1968. "Jazz Ltd. was THE jazz club in Chicago. Bill Reinhardt and his wife, Ruth, used to run it. She didn't allow any women in the place unescorted. The gangsters didn't even bother her. If they did, she kept it quiet. I didn't see any of them in there. She ran a good, clean club."

●●●

*That's when the gangsters
put a .45 automatic
under my nose and told
me I couldn't quit.*

While in Chicago, Kohlman appeared in the Kleenex "Blow-Out" commercials and started hearing about the number of New Orleans musicians who were touring in Europe. Since his return, he has played with the Dukes of Dixieland, the Heritage Hall Jazz Band, and the Onward and Excelsior Brass Band. Some may remember him from his stint at the Hyatt Regency, where he was featured with both the Heritage Hall Band and visiting artists in Le Club, such as Clark Terry, Zoot Sims, and Marian McPartland. In recent years he has been a member of one of the Preservation Hall groups, and has toured Europe extensively (one Italian promoter asked him to play at night and make jambalaya during the day).

Now 74, Kohlman plays Yamaha drums and Zildjian cymbals. With the exception of Jeff Watts (of Branford Marsalis's group), he said he really couldn't name any young drummers that he liked. "They use all those mikes. They're too loud."

U.S. INDIES

BY JAMES LIEN

Don't Throw Out That Spindle

From Seattle, a club that helps support the dying breed of the 7-inch 45.

COMPACT DISCS MAY BE SWELL AND all, and albums have proven their worth for longer than most record buyers have been alive, but every couple of months these days it seems that you hear more and more talk of major record companies attempting to phase out the seven-inch 45 RPM single, an idea almost as deplorable to record lovers as phasing out the jukebox or the turntable itself. Mostly these dark days, 45s have been relegated to the domain of jukeboxes and little cartons at the sides of people's turntables, but every time I hear that they're phasing out the 45, I rush to press with a plea for the preservation of this endangered species.

As far as replacements go, the 3" CD and the CD jukebox simply don't cut it. The CD juke lacks the charm and romanticism of hearing the gears whirr and the needle drop on your favorite dusty 45; they cost too much and have too many choices, too much fluff and stuff so the other guy can jam a wad of bills in and put on a bunch of stuff that you don't want to hear.

So once again *Wavelength*, as it does from time to time, takes to the stump to save the 45. Where would music be without hit singles like "Ain't that a Shame" or "Hey Jude"?

Someone who is currently adopting a radical attitude that flies in the face of major corporate efforts to kill the 45 would be Seattle's Sub Pop records. Perhaps most famous as the label that brought Seattle's underground scene to the world (bands like Mudhoney and Soundgarden are currently press, radio and fan faves), Sub Pop has inaugurated the Sub Pop Singles Club, an organization that by its very existence shows that the single is still kicking as a valid artistic form unfettered by corporate strategies to kill it. For just \$20 for six months or \$35 for one year, you can be on one of the hippest lists of all time; as a member of the Sub Pop Singles Club, you receive a limited edition 7" single

each month, in your mail like clockwork, from some of new music's most groovy and groundbreaking names. Among a few of the artists featured so far number Mudhoney, Soundgarden (who have since signed with A&M records), and the Flaming Lips. At presstime, the current month's flavor was a double-sided release spotlighting Seattle grunge rock behemoth Tad on one side and New York noisekings Pussy Galore on the other; Tad covers Black Flag's punk classic "Damaged I" while PG cover the other Flag song with the same name, "Damaged II"—but both end up a little confused, being sort of a composite of pieces of each of the two songs. Future Sup Pop plans, though tentative, include singles by Fugazi (featuring Ian MacKaye of Minor Threat, see review below), the Lazy Cowgirls, and Steve Albini's band Rapeman.

Though rarely would U.S. Indies go so far as to advocate buying anything before hearing it first, we've been Sub Pop singles fans since last January and there hasn't been a bad potato in the sack yet, and besides, it's kind of fun anxiously checking the mail box and getting a package with the mystery single each month. For a catalog or membership, write to Sub Pop at P.O. Box 20645, Seattle, WA 98102 and save that spindle—there's still hope for the lowly little 45 yet.



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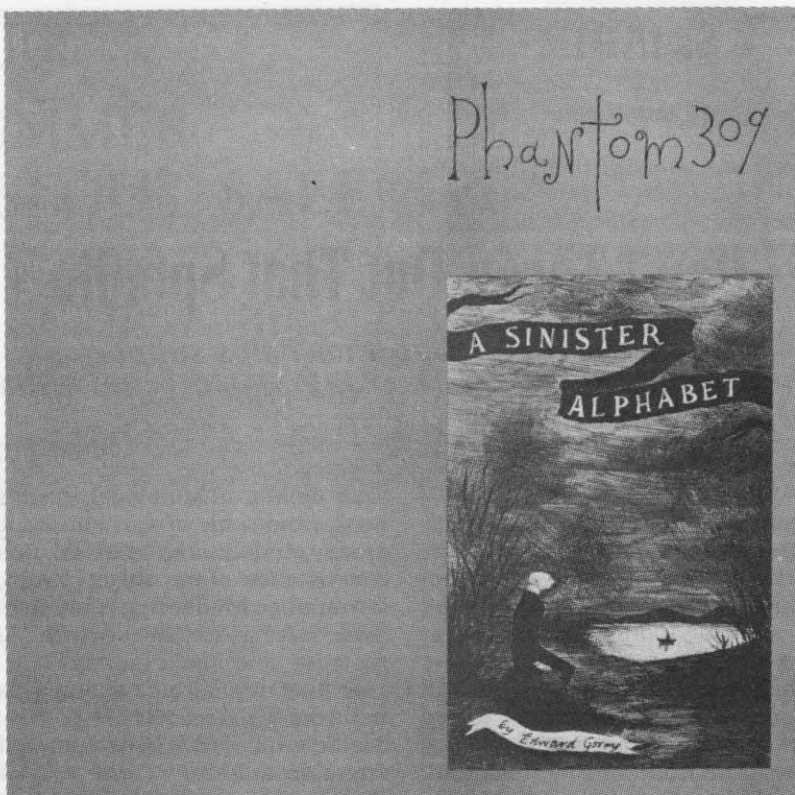
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Phantom 309: "Thanks to Edward Gorey, Reed, WTUL..."

Phantom 309

Sinister Alphabet, A (Tupelo Records). Though popular legend has it that Robert Johnson may have stood at the side of the road and waited for the devil to come and tune his guitar, Phantom 309 obviously sweetened the deal and bought some picks, strings, and whiskey from him as well. Fuelled by a deranged swamp-buzz rockabilly stomp, Phantom 309 gurgle utterly incoherent tiger-growling vocals (we actually felt a little hoarse ourselves after listening to it) and whip themselves and their listeners into a moonshine guitar frenzy of maelstrom proportions; sometimes, when grown men drink way way too much, they can turn into hairy, sweaty, slobbering monsters, and Phantom 309 have somehow managed to successfully capture this disintegration of character on vinyl. As far as an genealogical history goes, in the heavy inbreeding of the Georgia music scene, once there was this band called 86 that were truly fantastic and almost without exception completely ignored by everybody; their drummer Mac is in this band here (but he doesn't play drums anymore), and the new drummer used to work for their old record label, Fundamental. Raw, sweaty, and totally primal, recorded in the midst of a heavy-lidded, alcohol-laden bender of epic proportion by the Mekon's Jon Langford (in fact, immediately afterwards, Langford and drummer Gary Held drove to New Orleans on a crazed pilgrimage to Tipitina's), *Sinister Alphabet* is indeed a sinister record; more that just your average paeon to overindulgence and excess, Phantom 309 revels in the mire and draws inspiration from it with all the fervor of a born-again tent-revival preacher. Amen, brothers and sisters, amen.

Fugazi

Margin Walker, (EP) (Dischord, 3819 Beecher St., Washington, DC 20007). Minor Threat, lead by Ian Mackaye, were one of the most important hardcore bands of the early '80s; part of that stature undoubtedly stems from the fact that, unlike many of their peers, they had the good sense to break up before things got really silly or they made a bad record. When hardcore got stupid and redundant, the smart kids moved on. Now MacKaye is back with a new band, Fugazi, consisting of various veterans of the DC scene and an updated, more sophisticated and serious adaptation of the anthemic, socially conscious riffing of his earlier Minor Threat masterpieces. With a twin buzzsaw guitar attack that concentrates on intensity, attack and power more than cops or solos, Fugazi flail and whirl through six vigorous workouts on their second EP *Margin Walker*, with all the adrenalin and fierce energy of a hardcore show, but with a musical and lyrical sophistication that goes far beyond. Fugazi are what happens when hardcore grows up and doesn't sacrifice any of its idealism or intensity. Staunchly anti-commercial and oblivious to critics and the music business in general—they don't even deal with most press and radio—Fugazi's only fault on *Margin Walker* (and their debut EP from last winter) are their utter brevity—with only three songs per side, you have to keep getting up and flipping it over every time the band really starts to crank. The consciousness and message of DC hardcore with music for people who have grown up, Fugazi are one of the rare cases these days of a band that really has something to say and the power of good music to back it up.

CARIBBEAN

BY GENE SCARAMUZZO

It Was A Very Good Year

*Music of the French Antilles was once hard to find,
but there's good news in 1989.*

ANY REGULAR READER OF THIS COLUMN will know that I have a love affair with the music of the French Antilles. But even so, I have to admit that at times it's hard to find, amidst all the releases, anything worth the money. Happily for me and other zouk lovers, 1989 has seen the release of some real gems... zouk at its best, featuring crystal clear, bright production, strong rhythms and often a melodic horn section thrown in for good measure.

On top of the list of best bets is Martiniquan Simon Jurad's latest, *Simon Jurad* (GD46), released in early '89. I enthusiastically label this one a near masterpiece. From the beautiful, slow zouk grooves of "2 Mo 4 Pawol" and "Mama" to the fast, carnival-ish "Pa Kole" and "Valery" to the zoukous "O Fil A Plom" (featuring Dibo Dibala and Frederic Maboungou on guitars), the album really delivers. Jurad is one of the founding fathers of excellent French Antilles music, a former member of Martinique's reknowned band of the '70s, La Perfecta, and a force to be reckoned with in 1989. And don't let the songwriter credits to Roxy fool you, these songs were *all* penned by Jurad.

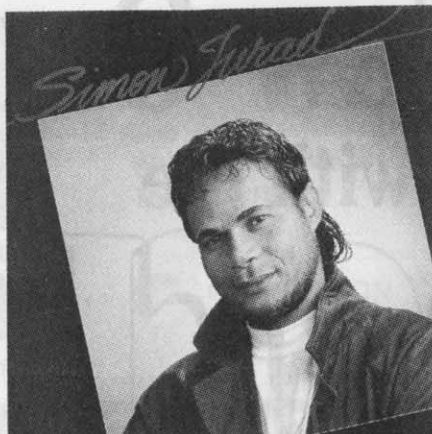
Another favorite of mine from early '89 is Pier Rosier and Gazolinn's *La Bigongaz* (Cyclonn' 001). The LP features more of the kick-ass, super-charged zouk for which the band is famous, and almost every song is great. Gazolinn fans should prepare themselves for the imminent release on Shanachie Records of Rosier's '87 LP, *Pier Rosier and Gazoline* (MGP 4021) that features the original Gazoline (note the different spelling).

In the same vein of high energy zouk comes an early summer release entitled *Y'Fix* (LM 6059). This is actually the first solo LP by Jacques D'Arbaud, a member of several bands including Batako and Campagn', and it features some strong, if a touch overdramatic,

vocals. Kassav' Jean-Claude Naimro helps out with keyboards on this one.

And speaking of Batako, its talented leader, Guadeloupian Patrick Parole, released a fantastic record during Christmas of '88 that has never been mentioned in these pages. Entitled *Chiraj* (HDD 2459), the record boasts strong material (kicking off with a fine medley of Haitian hits) and support by a super star lineup of musicians including Denis Cafafa on vocals, Tanya St. Val, Willy Salzedo, Luc Leandry, Frederic Caracas and Daniel Kissoun on drums.

Sex maniac Francky Vincent ("Quand Francky s'exprime, son sexe prime") has come through with another great record following his fine *Manza Lolo* from summer '88. Vincent is a master at wordplay and his lyrics, in creole, of course, are designed to be scrutinized for double meanings. It's ironic that, at the same time, he consistently produces some of the best music around. His early summer '89 release, *15 Ans Deja* (Bleu Caraibes 82444-1) is



Best bet: Martiniquan Simon Jurad's latest is a "near masterpiece."

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excellent, featuring one of the best incorporations of soukous guitar (courtesy of Rigo Star on "Le Lolo") yet to be heard on a zouk disc.

Afro-zouk... zouk music featuring Zairean guitarists or vocalists... is showing up with greater regularity in '89. This shouldn't come as a surprise, though, considering that most soukous and zouk musicians find themselves in the same Parisian recording studios. But just as the best Afro-zouk fusion played by Africans was that which only borrowed touches of zouk (like horns and keyboards) and the worst was blatant, second-rate imitation, the same range of fusion is now happening in reverse with soukous by Antillean musicians.

By far the best album of Antillean Afro-zouk is an early '89 release by Bob Guibert entitled *Normalement* (BG 001). This is an outstanding fusion that pays respect to soukous (featuring Diblo on guitar) and to zouk, and in some ways stands above both. And Guibert's voice is unusual and captivating.

Another great Afro-zouk cut, "Soubarou," can be heard on *Les Pedagogues* (Rythmo-Disc 8385-28). This 15-member band from Paris comes on with a big, brassy sound driven by strong male vocals. Admittedly, the record is a bit rough around the edges,

but the potential seems to be there, and it's always nice to know of more working zouk bands as opposed to studio aggregations.

Afro-zouk of a different nature, almost Afro-beat, can be heard on an early '89 12" single by Willy Léger, "Balata/Vakabon." These tracks were recorded some two years ago, making "Balata's" Afro-zouk style a bit ahead of its time and explains "Vakabon's" similarity to '87 zouk sounds a la Kassav'.

Zoukous, the mere imitation of soukous by zouk artists, can be found on many discs, from Regine Feline to Simon Jurad to Zenit'. While these are fun to hear on a zouk record, they barely cut it next to real soukous because of the frustrating use of programmed drums instead of real drummers. But enough on Afro-zouk.

Of special interest to many will be the latest by Tanya St. Val, her third LP by my count, entitled *Zouk a Go Go* (HDD 2460). Teamed up with Willy Salzedo, Tanya has released another commercially successful album. Running the gamut from disco to soul to zouk, it's refreshing in some ways and frustrating in others. I personally would rather hear a whole album of great zouk "Mi Yo La," but for some fans, her diversity is part of her charm. Expect to

hear much more about this young singer.

I would like to point out at this time that *all* of the above records, with the sole exception of *Y'Fix*, feature real live drummers (with occasional over-dubbing of programmed drums). I show my bias by selecting the above as examples of the best zouk, my bias being that I believe these records display a soulfulness that is usually missing in music using only programmed percussion. Why the Antilles musicians insist on so much programming is a mystery, considering the disheartening sterility that it lends to the music. From this point on in this review, all records mentioned feature programmed drums. Many are very good but, in my opinion, would be a whole lot better with real drummers.

One of the Antilles' greatest, Michel Alibo, has a new group called Sakiyo whose first LP, *Sakiyo* (Blue Silver 88279), shows a commendable spirit of experimentation and refusal to rely on formula. The band tries their hand at a little of everything, including the incorporation of American hit parade sounds. When it succeeds, the results are hot.

As expected, the four members of the Zouk Allstars have been involved in numerous projects in 1989. The



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signature sound on disc of the Zouk Allstars is state of the art studio crispness, albeit it with a pre-programmed sound to many of the instruments. But the interesting news is that the band has recently been involved in a number of live shows that may signal a forthcoming visibility internationally of these talented artists.

The best Allstar-related summer release is a Frederic Caracas production of an LP by singer Michel Linerol. *Michel Linerol* (JEP 69802). The vocals are not as strong as they could be, but the songwriting by Linerol is superb, and the support personnel on the LP ... Caracas, Simon Jurad, Jose Versol, Joel and J.P. Zabulon of J.M. Harmony and Harry Diboula ... are beyond reproach.

Allstar Dominique Gengoul wrote an LP worth of material and gave it to his younger sister, Marie-France Gengoul. The resulting LP, *Lese Woule* (MGP 4039), is not all that exciting except for an instrumental, "Pou Zot," that is wonderful. And still another Zouk Allstar, Charles Maurinier, produced a less than successful album under the name *Mazout* (Rythmo-Disc 8385-30) that actually contains several excellent cuts, leading me to wonder why the LP did little for the majority of Antilleans.

Our other favorite superstar group, Kassav', has had its hands in three recent releases, two being of considerable interest. The 1988 winner of Kassav's annual talent search, Natacha, was treated to the songwriting and musicianship skills of most of the group for her debut LP, entitled simply *Natacha* (JEM 37002). She's got a nice voice, and with Kassav' donating five newly penned songs, how can she fail? "Papa Pa La" stands out, but all the songs found here are above average.

An even better disc is the second solo LP by Pascal Vallot, the '87 winner of the Kassav' talent search. The group lends him a hand on this LP also, entitled *Pou Mwen* (JEM 37001), but except for one Jacob Desvarieux-penned tune and one cover, Vallot wrote his own material. I didn't think too much of Vallot's first LP, but my ears started to perk up over his contribution to an '88 record by Zouk Ballade. His newest shows that Kassav' was right in promoting him. His singing is strong, but best of all, his songwriting skills are beginning to blossom; "Le Le La Rive" is beautiful, especially. This LP is also notable for the title cut which is actually a "zouk beton" version of the New Orleans standard, "Iko Iko" with strange words. A tentative, experimental airing of the song

on my New Orleans radio "Caribbean Show" brought a flood of positive telephone calls ... so I'm happy to announce that the song has been lovingly adopted in N.O.

Kassav' themselves put out a disc for Christmas/carnival season, but under another of their alter-ego projects, this time called *Turbo II* (GD 45). (In the early years of their career, the band would put out an annual release of this sort, but under the name Soukoue Ko Ou.) This time the alter-ego was probably necessitated by the restrictions under their contract with CBS Records. Unfortunately, side one is awful and side two, a long, long medley of Kassav' hits, carnival standards and miscellaneous biguines, is only of limited interest.

And finally, those who are interested in a wider range of French Antilles music than just zouk should without doubt look for Martiniquan rootsman Kali's first solo LP, *Racines*. The album features roots music ... biguine, waltzes, etc. ... from the days of St. Pierre, the capitol city of Martinique that was buried under the volcanic eruption of Mt. Pelee in 1902, all of which is led by the superb banjo work of Kali. Support by biguine artist Max Ransay and others lends this LP a fine, authentic touch.

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BY MACON FRY

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THE SUMMER MONTHS HAVE seen a flood of South Louisiana reissues and compilations on CD. Floyd Soileau, who released the excellent *Zydeco Festival* (CD-101) and *Cajun Music Special* (Swallow CD-103) last winter has just added new CDs by Clifton Chenier and Rockin' Dopsie to his catalogue. *Zydeco Legend* (Maison de Soul CD-105) is an hour of music compiled from the late king of zydeco's Maison de Soul albums. Although Chenier's best recordings were made in the Sixties and Seventies for Arhoolie, this compilation contains some gems including "Hot Tamale Baby," "Oh My Lucille" and the lovely "You Used To Call Me." Listening to these eighteen tracks it is amazing how many of Chenier's original compositions have become dance hall standards.

On the Rockin' Dopsie CD *Saturday Night Zydeco* (Maison de Soul CD-104) Soileau has combined most of the tracks from the album of the same title and *The Crowned Prince of Zydeco* LP to create the ultimate zydeco party disc. Dopsie's tendency towards pop melodies and R&B favorites has made him one of the most popular zydeco musicians outside of South Louisiana and this disc is filled with accessible dance music. The CD clocks in at over an hour with standards like "Flip Flop And Fly," "Shake Rattle And Roll" and "I Got A Woman."

Rounder Records of Cambridge, Massachusetts, easily the most prolific label issuing South Louisiana music on CD, has reissued two albums of field recordings, *Louisiana Cajun French Music Volumes One and Two*. These recordings made at private homes and dance halls by Alan Lomax between 1964 and 1967 represent the beginnings of the Cajun renaissance that continues today. By far the superior of the two discs, *Louisiana Cajun French Music Volume One* (Rounder CD 6001) features performances by the Balfa Brothers, Austin Pitre and The Evangeline Playboys and the little known Edius Nacquín. The Balfas' set is primarily standards like "Danse de Mardi Gras" and "Lacassine Special." Austin Pitre provides the shining moment on this collection with a live dance hall recording of "Les Flammes D'Enfer," a wildly spirited dance song. *Volume Two* (CD 6002) will have the greatest appeal to traditionalists as it features artists with a more sparse and primitive instrumental accompaniment, Bois Sec Ardoin and Canray Fontenot, Isom Fontenot and Aubrey DeVille, and Adam and Cyprien Landreneau. Too bad Rounder seems tied to the idea of simply issuing album-length CDs. The best tracks on these two albums could have combined to make a better disc and a better value.



REVIEWS

Meet Harry...

The piano wunderkind has pared away his old bebop flashiness.

Harry Connick, Jr.

When Harry Met Sally (soundtrack)
Columbia

HARRY CONNICK JR.'S THIRD ALBUM IS a measure of how high his stock at CBS has risen. While the soundtrack to *When Harry Met Sally* features performances by Louis Armstrong, Ray Charles and others, this LP contains only Connick's work in the film, plus more standards to round out the album. It mixes solo piano, piano trio and big band with vocal arrangements.

For those looking for a New Orleans feel, the piano solos are the best. "Win-

ter Wonderland" is pure James Booker, save for some deep punching clusters the piano prince never used, while "Autumn in New York" is a clever mixture of Booker and Chopin. The other piano work, on "It Had To Be You," for instance, is extremely Monkish. It's amazing how Connick has pared away his old bebop flashiness. His work here sounds completely different from his debut album recorded just two years ago.

The big-band charts alternate between hard-swinging (a wonderful "Don't Get Around Much Anymore") and laid



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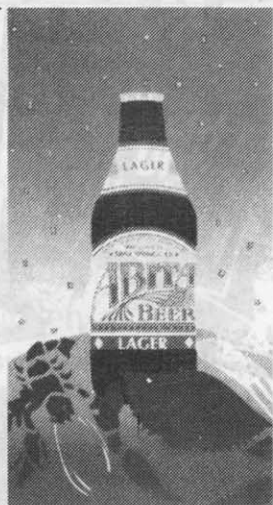
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back (a somewhat soupy "Where or When"). Connick's a fine singer, but this "Young Sinatra" biz makes me cringe, for I know it's going to lead to less piano playing and therefore less New Orleans feel.

I hope Harry gets a bit more instrumental music out before he goes the way of Nat King Cole and George Benson.

Various Artists

The Bridge, (No.6 Records, c/o Caroline 114 W. 26th, New York, NY 10016). Riding the crest of a wave of tribute albums where current artists cover songs written by one group or individual of past importance (such as the Byrds or Lou Reed), a wave in which some of the compilations are more dubious of an honor than others (if I were Ray Davies, for instance, I wouldn't feel too flattered by some of the sloppiness on the Kinks' tribute LP *Shangri-La*), this Neil Young-inspired compilation album benefitting physically and mentally challenged children stands out as a true and rare exception in a sea of mediocrity. Of the eleven Neil Young classics covered here, few disappoint; doing what a true cover version of a song is supposed to do, these respectful renditions either shed new light on old, familiar songs, or completely and radically reinterpret

them in a way that is completely unexpected and fresh. Even someone who's not a big fan of Young's warbling voice can appreciate the craftsmanship of his better songs when rendered by other artists. With a roster of talent that reads like a veritable Who's Who of New Music, we find the Pixies doing "Winterlong," Dinosaur Jr. covering "Lotta Love," Soul Asylum (who have finally outgrown Minneapolis cult status and unflattering Husker Du comparisons to wind up opening for, of all things, Cheap Trick!?) rasping through "Barstool Blues." Other highs include the hushed dynamics of Lucinda Williams (whose upcoming album this fall will surely turn a few new ears) turning in a touching reading of "Don't Let It Bring You Down," and Nick Cave who actually sings instead of using his usual morbid "the devil gave me codeine and now I'm gonna die" moaning and groaning. What's most significant about this compilation beyond its immediate benefits to the children it was designed to help, could be its impact as a primer for new music of the Eighties for the Big Chill generation—if an old ex-hippie Neil Young fan reads about this compilation in *Rolling Stone*, buys it, and gets turned onto Soul Asylum or Nikki Sudden in the process, then it will help struggling bands everywhere get the recognition they deserve, almost as much as it will help the challenged children it was originally conceived for—doubly making *The Bridge* one of the year's most special albums.

RARE RECORD

BY ALMOST SLIM

Back To School With the Fat Man

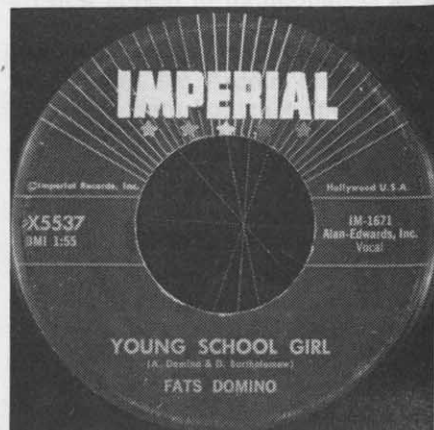
Fats Domino

"Young School Girl" Imperial 5537

THE EDITOR ASKED ME IF I COULD FIND a rare record that had something to do with going back to school so I was quick to oblige. Immediately, I thought of Smiley Lewis's romper "School Days Are Back Again" (Imperial 5438) but I only have the song on a French import album so that wouldn't do.

Then my mind flashed on Fats Domino's "Young School Girl," not a bad second choice. Penned by Domino and the ubiquitous Dave Bartholomew, this single was appropriately released in the fall of 1958. "Young School Girl" is one of Bartholomew's lush late '50s productions with a piano signature that is "borrowed" from another Domino release, "South of the Border."

The song's lyrics couldn't be more innocent—"The school bell is ringing, vacation time is gone. No more watch-



ing the late show from now on"—the perfect embodiment of teenage life in the Fifties.

As with most of the late Fifties and early Sixties Imperial singles, this record was pressed on a black label with the attractive multicolored logo. Compared to the earlier blue and maroon pressing, most black Imperials are far less valuable but still worth obtaining.

RHYTHMATIC

BY GENE SCARAMUZZO

Zouk Attack!

With Kassav leading the way, the music of the French Antilles attempts U.S. invasion.

RUMBLINGS OF THE MUSICAL EXPLOSION called zouk, occurring in the French Antilles islands of Guadeloupe and Martinique, continue to make their way to American shores, keeping alive the hope that one day this music will become easily available to fans here in the States. This past summer saw several shows in the Northeast that re-infected many Americans with zouk fever.

Kassav', the rulers of zouk, performed several times in NYC, most notably at the Palladium for a French Bicentennial celebration on the 14th of July. Apparently, even bigger waves were generated by a short series of appearances by Martinique's Marce and Tumpak, featuring Marce Pagos. Marce is a master drummer and cultural preservationist whose music speaks zouk, chouval bwa and a host of other traditional Antillean rhythms. Less hype and more roots were probably the key factors in his success, as opposed to the unfortunate reaction of some key New York music critics who seemed determined to dislike Kassav' last year in the face of the advance hoopla, high ticket prices and polished, conservative performances.

The next Antilles artist to visit the Big Apple will be another rootsman from Martinique named Kali who, as

we go to press, is scheduled for appearances in mid-August at SOB's. His show, likely to be a mixture of biguines, Creole waltzes and other traditional Antillean musical styles, is sure to blow everyone's minds and draw enthusiastic reviews.

The biggest zouk news of the moment, with implications for the U.S. since the record will eventually be released here, is the long-awaited new album by Kassav'. Released in mid-summer in the French-speaking world, the LP, called *Majestik Zouk* (CBS 4654941), probably won't be seen here for quite a while. But I can only shout hallelujah to the fact that the record has finally been realized.

When Kassav' signed on with CBS Records nearly two years, it was supposed to signal the conquering of the final frontier for this band that has already become a legend in many parts of the world. Up to this point, however, things have gone anything but smoothly.

One of the ironies of the CBS contract is that while it gave world-wide distribution to one Kassav' LP (the CBS-produced *Vini Pou*), it at the same time deprived fans of the band's prolific output to which we were accustomed. According to Kassav' singer Jocelyne Beroard, CBS contracted the name



Tambour players:
Kassav singer Patrick
St. Eloi in New York
(left) and Marce
Pagos (right) at home
in Martinique.



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"Kassav'" and is not interested in any group-related solo efforts, a staple of the group's recorded catalog in the past. Although the group produced only one Kassav' LP per year between 1978 and 1987, the solo records (all of which include the entire band and are considered by fans to be bonafide Kassav' discs) bring the number up to nearly 30 releases in nine years.

Kassav' fans have had to wait an interminably long time for a new album. Their last, *Vini Pou*, was released at Christmas time 1987. Having had to live with this one record for 18 months has been a drag for fans and group alike. Consider the band's predicament as they booked studio time early this year at George Martin's AIR Studios in Montserrat. Six prolific songwriters with a year and a half worth of new songs, all on the backburner until CBS said it was time for a new album, had to decide which one or two songs each would be able to fit on the new LP. No wonder the various members have been giving away songs to other Antilles artists!

Ah... but such is price of their new fame. How much benefit really has come to the group through their relationship with CBS? It will be interesting to hear the group's thoughts on this matter. From this writer's point

of view, CBS didn't have a clue as to how to market Kassav' for *Vini Pou* and the group's first US tour. Their printed advertising campaign will have to go down in history as one of the lamest ever. The mailing of a promotional single of "Sye Bwa" from *Vini Pou* went out with no explanation of the group or its music (except for sticker that said "Kassav' plays zouk. Zouk means party."). And the distribution of the LP to record stores, again with no information, resulted in the record being misfiled and "lost" in practically every record store that I've checked.

Here's hoping they do a much better job with *Majestik Zouk*. They certainly have a superb product to promote. The album is a wonderful return to Kassav's state-of-the-art studio sound that has been a feature of almost all of the group's recordings over the past decade. I was never able to pinpoint the exact reason for the weakness of *Vini Pou*'s sound, but something about either the mix or the initial production undermined the dynamics of the instruments, especially in the lower register. This was most noticable when the record was played over the powerful house systems of music clubs. The new LP, on the other hands, kicks with a clarity and power that we've come to expect from Kassav'.

In addition to this power and clarity (brought to use by Kassav's studio wizard guitarist/singer Jacob Desvarieux), *Majestik Zouk* provides a showcase for everything that is truly great about the band. Jean-Claude Naimro, one of the undisputed master keyboardists of the Caribbean, shows his adeptness at the piano as well as his prodigious ability to program synthesizers for a wide range of exciting, perfectly chosen sounds. The group's six lead vocalists deliver an ever-changing presentation of voices, even within one song. Rarely on this record is there a song where one singer dominates the lead vocals. Rather, there is a vocal exchange between verses and choruses, and between solo and choral singing, that leaves the listener begging for more from each distinctive voice.

And the rhythms, courtesy of the dynamic interplay among Maimro, Desvarieux, drummer Claude Vamur, bassist Georges Decimus and percussionist Cesar Durcin, as well as occasional gwo ka (hand drum) by singer Patrick St. Eloi, are refreshing, solid and danceable. The basic zouk rhythm is delivered with more variations than would seem possible without ever losing its simplicity and strength.

I would be remiss not to mention

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the Kassav' horn section. Together and individually they have been appearing on nearly half of the zouk records being recorded in Paris. For *Majestik Zouk* they show their ability to be both a fine melodic ensemble as well as a kicking rhythm section.

As anticipated, the maximum contribution to the record from any one of the six main songwriters is one solo and one collaborative effort. Some unexpected collaborative assistance is also provided by percussionist Cesar Durcin and second keyboardist Douglas Mbida. But the biggest surprise is the sudden re-emergence of the group's founding father, Pierre-Edouard Decimus (it was Decimus who envisioned Kassav' back in 1978 and who subsequently enlisted his brother Georges along with Jacob Desvarieux for the project), who contributes four (!) of the LP's 10 songs, including the most beautiful, "Ou Le." Although always behind the scenes of the group's efforts, even after he stopped playing bass, Pierre-Edouard's songwriting contributions during the last half decade have averaged only one or two songs per disc. His forceful appearance at this time in the group's career is intriguing. (The band pays tribute to Pierre-Edouard on the back cover, thanking him for "having had this

great idea ten years ago.")

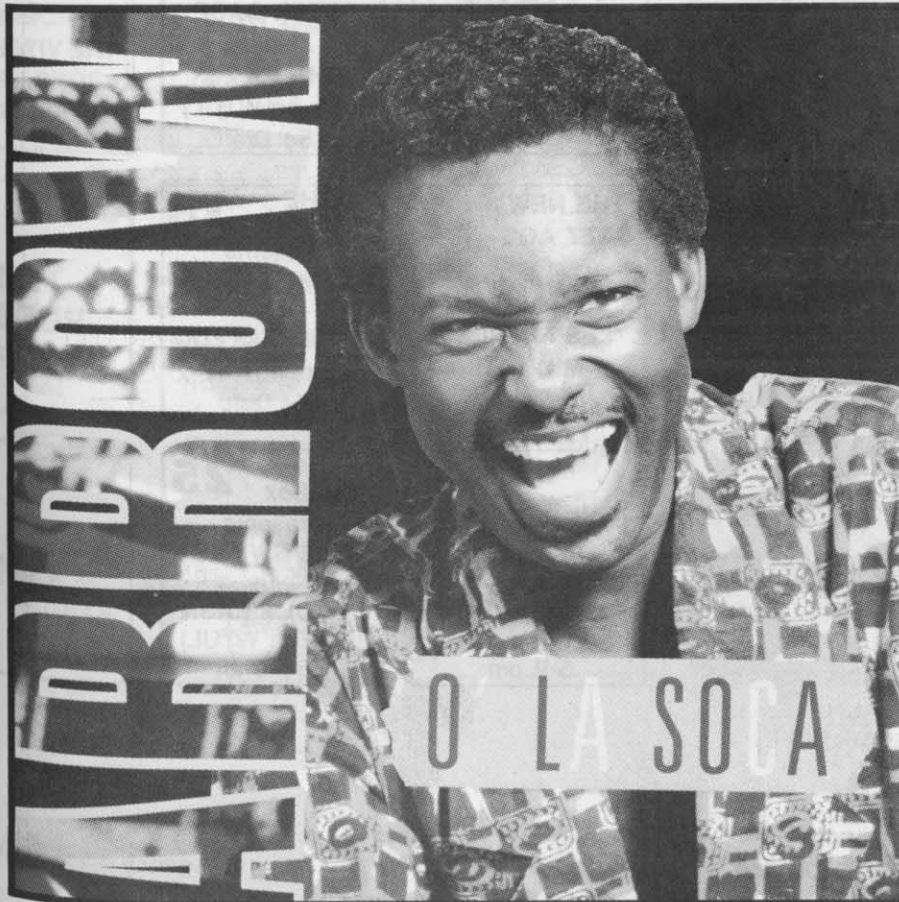
Overall, *Majestik Zouk* was well worth the wait. As the band has done more than once, it has released an album that sets a new standard that will inevitably spur others on to new achievements. They don't really break any new ground here, per se, but they show that they're in a class by themselves, and mere imitation by others is likely to be impossible. While many Antillean artists have been trying to spice up the music by experimenting with the incorporation of American hit parade sounds and African (especially Zairan) elements, Kassav' has managed to deliver a strictly Antillean collection of music that teases us with flashes of everything from salsa piano to heavy metal guitar to Congolese vocal harmonies.

I find it particularly satisfying that the new LP was recorded at AIR Studios, the studio of the Beatles' former producer, George Martin. I've long compared Kassav's impact on world music to that of the Beatles' impact on rock and roll. During their careers both groups produced records that redefined their respective genres and carried them into the next phase. Kassav' has certainly done this with their first LPs, *Love and Ka Dance* and *Longue Moin*, as well as periodically

with other groundbreakers like *Jacob F. Desvarieux* (GD), and the two Desvarieux/Georges Decimus collaborations (GD16 and GD35). And the Beatles' impact on musicians around the world has, on a smaller scale, been paralleled by Kassav's far-reaching effects on the music of the African diaspora, especially in the French-speaking countries of Africa.

Even with all this, though, I have to admit that I do wonder whether Kassav' and zouk will ever gain any real measure of popularity here in America. Understandably (but egocentrically), we in America don't seem to go for foreign language music. But when the tightness and slick professionalism of Kassav's stage presentation during their US tour was brought to task by many reviewers as being "too glitzy," I felt that the band's formidable talents were being shrugged off for very tacky reasons.

But the towel hasn't been thrown in yet. Eventually CBS will release *Majestik Zouk* in the States, and another zouk tour will undoubtedly follow. And rumors have been circulating in Paris and the Antilles that the next zouk onslaught will hit here with a force stronger than even Kassav' alone can muster. Be forewarned.



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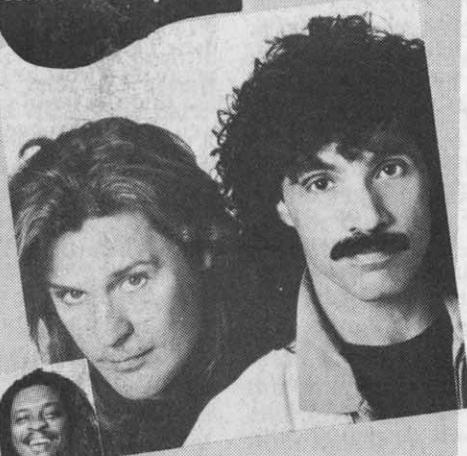
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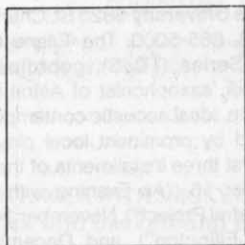
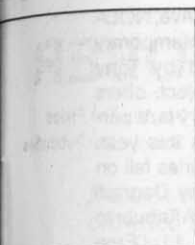
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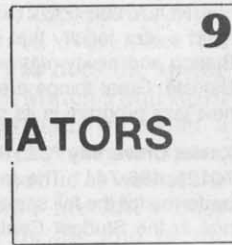
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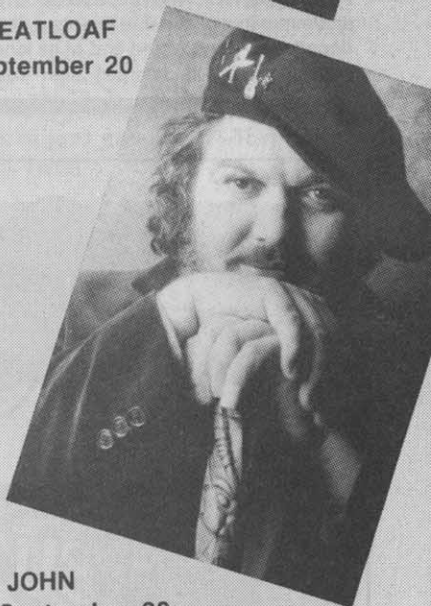
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THEY'RE BACK!!! THE STUDENTS. THAT IS. And with the re-opening of universities for the fall comes a new emphasis on jazz. Not so long ago, jazz was not allowed in most universities, especially black colleges, but oh my, how things have changed. Five New Orleans universities' music departments—Loyola, Southern University of New Orleans (SUNO), Tulane, University of New Orleans (UNO), and Xavier—are offering an eclectic assortment of musical and performance events for the fall. Below are some of the relevant jazz events offered by each university:

Southern University of New Orleans 6400 Press Drive, NOLA 70126, 286-5000. SUNO is a community college that boasts a strong jazz department—one of the first of its kind. And it boasts among its talented staff saxophone

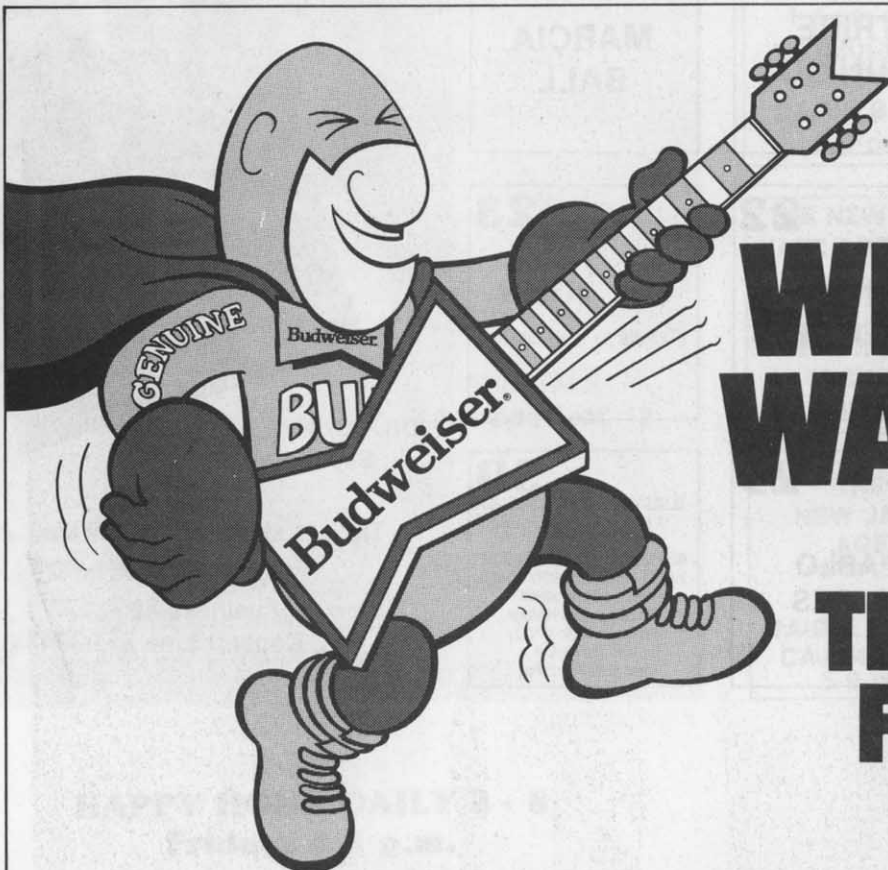
great Kidd Jordan, who projects his knowledge of music to dedicated students. SUNO's jazz department doesn't have a set schedule of events for the fall; the attitude is to keep an open calendar, have no deadlines, according to Jordan. "Our deadlines are improvisations—like jazz is," he said. There is one SUNO performance you can count on: the blow-away set SUNO gives annually at the Jazz Fest.

University of New Orleans Lakefront Campus, NOLA, 286-6381. Ellis Marsalis returns to head a jazz faculty that includes Dr. Charles Blancq and newly returned native son Harold Battiste. Great things are expected of UNO's new jazz program in its premiere year.

Xavier University 7325 Palmetto Street, NOLA 70125, 486-7411. The Jazz Lab Band Concert performs for the fall semester November 15, 8 pm, in the Student Center. The 15-20 piece band, directed by Tim Turner, leans toward the big-band-style music.

Tulane University 6823 St. Charles Ave, NOLA 70118, 865-5000. The Tulane Contemporary Jazz Series (TCJS), coordinated by Tony Dagradi, saxophonist of Astral Project, offers intimate, ideal acoustic contemporary jazz performed by prominent local players this year. The first three installments of the series fall on October 16 ("An Evening with Tony Dagradi and Astral Project"), November 14 ("A Tribute to Duke Ellington"), and December 11 ("Free Jazz"). Each concert begins at 8 pm.

Loyola University 6363 St. Charles, NOLA 70118, 865-3037. On November 5 at 7 pm, the Loyola Jazz Band will perform traditional to modern jazz at its fall concert in the Louis J. Roussel Performance Hall. Directed by John Mahoney—who also writes music for the band—the 17-18 piece jazz band is also preparing for the Loyola Jazz Festival in the spring of March 9 & 10.



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Tulane

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At Tulane, an opportunity to hear modern jazz in a symphony setting: A series of six early evening concerts stars the best of New Orleans' jazz veterans.

BY YOON LEE

JAZZ IS SYNONYMOUS WITH SMOKY BARS, crowded tables, and background noise of drinking customers. Jazz bandleader Tony Dagradi had a vision of jazz heard in a completely different space, where serious listeners could relax and listen, undisturbed by extraneous distractions.

Dagradi's vision will be reality this fall when Tulane University presents Tulane Contemporary Jazz Series I (TCJS) at Dixon Recital Hall. Able to house an audience of 200, Dixon Recital is an ideal place for listeners to relax and sink into the music. The key word is intimacy; its small size and acoustics fit the bill as an environment to hear prominent New Orleans musicians present original music and interpretations of jazz classics.

Beginning Monday, October 16, TCJS begins its six-concert series that stretches over to the spring season. Dagradi, a premier local saxophonist, leader of "Progressive jazz quintet" Astral Project, and rounder recording artist, said of his series, "The environment is pure, meaning the only reason you go is to listen to the music; it's pure but not sterile."

Dixon Recital Hall is "the perfect place to play," said Dagradi. "The acoustics are live enough that you can play without any amplification and fill the whole room. You have all the elements working together for a very amiable atmosphere in which to create." Many of the series' musicians have never played in Dixon Recital. "I think they are going to be pleasantly surprised," he said.

Dagradi, finishing up an MFA at Tulane and teaching music theory at the university as part of his graduate assistantship, is an active participant in the concert series. The first concert

showcases his group Astral Project, where Dagradi mainly works the tenor sax and sometimes soprano or alto.

The fall half of TCJS counts three concerts (October 16, November 14, and December 11) as does the spring session (February 5, March 5 and April TBA). Each concert falls on either a Monday or Tuesday evening at 8 p.m., conveniencing the public as well as the jazz musicians, who are often busy with other shows by the end of the week.

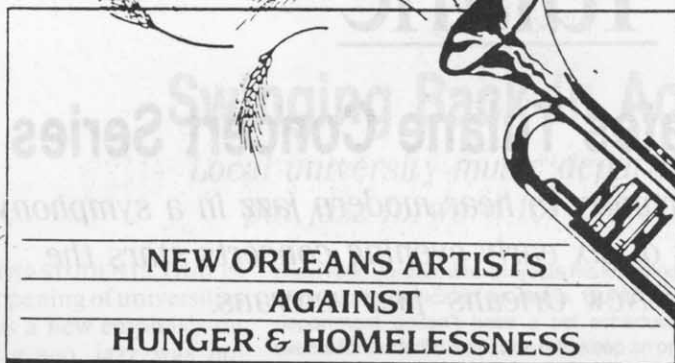
Each concert will vary in number of players (Between four and eight) and content/theme. "Each concert will feature different ensembles and some of

the same people will play again, but the context will be quite different," said Dagradi. The first concert will be "An Evening with Tony Dagradi and Astral Project," the second "A Tribute to Duke Ellington," and the third, "Free Jazz." The first Spring concert spotlighting electronics for their own effect, is called "Improvisation and Technology." "We're going to use tapes, computer sequence programs, guitars, guitar synthesizers, computer synthesizers, live drums, and maybe a wind synthesizer," says Dagradi. The second show of the spring, "Saxophone Madness," features the likes of jazz greats Earl Turbinton and Red Tyler.



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Dagradi has special plans for the last show of the jazz series since it falls in April. He may "try to coordinate it with the Jazz Festival, to advertise it as part of official events and do a joint sort of thing." If this is confirmed, the concert will be moved to the larger Dixon Hall at Tulane. Also for the last concert, "A Tribute to Thelonious Monk," Ellis Marsalis is scheduled to storm away on the piano along with Dagradi on saxophone Bill Huntington on bass, and David Lee on drums.

Concerned with the sparsity of venues available to contemporary jazz musicians, Dagradi thinks TCJS will help promote awareness of jazz. "This is something you can't get anywhere else," he said.

Ticket prices are \$10 per concert and \$5 with student I.D. The tickets for the whole series may be bought for \$50. For information on series tickets, call 865-5269 or stop by room 100 in Dixon Hall at the beginning of September.

THE TULANE CONTEMPORARY JAZZ SERIES

A Tentative Schedule

October 16

An Evening with Tony Dagradi and Astral Project Tony Dagradi, John Vidacovich, James Singleton, David Torkanowsky.

November 14

A Tribute to Duke Ellington Ellis Marsalis, Bill Huntington, David Lee, Red Tyler, Clyde Kerr, Tony Dagradi.

December 11

Free Jazz The Improvisational Arts Quartet: Kidd Jordan, Clyde Kerr, Elton Heron, Alvin Fielder. **The Tony Dagradi Trio:** Tony Dagradi, John Vidacovich, James Singleton.

February 5

Improvisation and Technology Steve Masakowski, Jay Griggs, John Vidacovich, Tony Dagradi.

March 5

Saxophone Madness Earl Turbinton, Red Tyler, Tony Dagradi, Steve Masakowski, James Singleton, John Vidacovich.

April TBA

A Tribute to Thelonious Monk Ellis Marsalis, Tony Dagradi, Bill Huntington, David Lee.



Battiste To Join UNO Jazz Faculty

Former New Orleanian comes home to help start new jazz department.

BY CHARLES BLANCO

WHEN HAROLD BATTISTE LEFT NEW Orleans for Los Angeles in 1956, he never imagined that he would return one day to help begin a Jazz Studies Program at the University of New Orleans. But that is just what has happened, as UNO has recruited Battiste to join forces with Ellis Marsalis in the development of the new Jazz Studies addition to their music program.

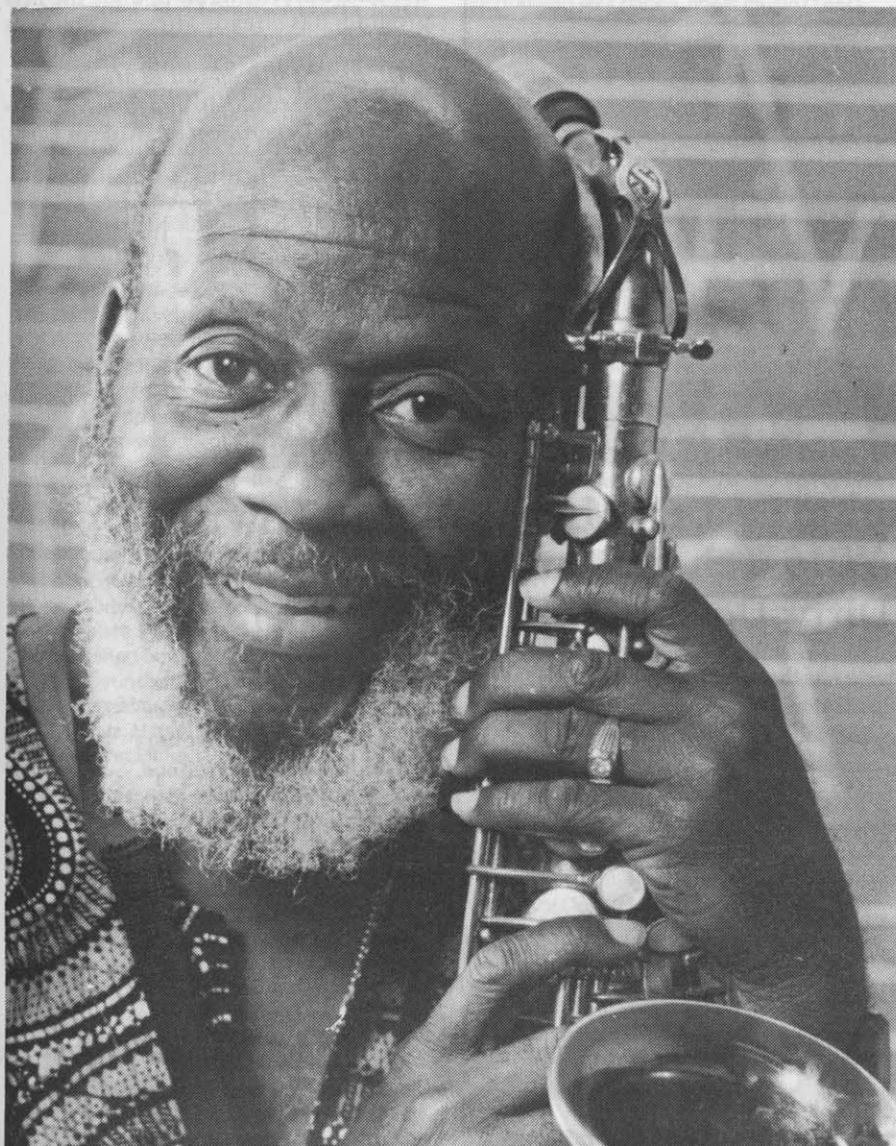
Battiste, who will be coming on board as an associate professor specializing in "jazz arranging and composition," is one of the great bearers of the New Orleans music tradition. "Harold was really my teacher," says Marsalis. "He taught us younger guys everything ... so patient and understanding. As an older student, he would stay after classes when we were at Dillard and review

materials for us until we understood it."

Battiste's record as a teacher did not end during his college days at Dillard. After graduating, he spent a short time in the New Orleans Public Schools before leaving for Los Angeles to pursue his career as a record producer, composer and arranger. There he soon developed a near legendary status as a promoter of New Orleans music, as he took over as musical director for Sonny & Cher during their 1970s TV days, and later did the same for Marilyn McCoo and Billy Davis, Jr. But opportunities to teach were always there, and more recently, he was on the faculty of the R. D. Colburn School of the Performing Arts (associated with the University of Southern California) in Los Angeles, where he had continued to promote the merits of New Orleans music. Not bad for a kid who grew up in the projects during the darkest days of the Depression. "I came up just three blocks from where Buddy Bolden was born, and when my family moved to the Magnolia Project, that was a step up for us."

During his early days in New Orleans, Battiste produced scores of recordings of both popular and jazz artists, including Johnny Adams, Mac Rebennack, Eddie Bo, Willie Tee, James Black, Warren Bell, Richard Payne, Nat Perrilliat, Red Tyler, Ed Blackwell, Melvin Lastie and Ellis Marsalis! His *New Orleans Jazz Heritage, 1956-1966* anthology, issued in 1976, is a virtual compendium of New Orleans music during the post World War II period, and still provides some of the most complete information on these important New Orleans musicians.

But after more than thirty years in the business, Battiste is ready to assume his new role as university professor. "Most guys my age are retiring, but here I am starting all over again, back



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in school, talking to the students and their parents, trying to find out exactly what it is they are seeking.

"Up until now, the teaching of jazz has always followed the existing philosophy applied to the learning of European art music. But what we really need to do is to approach the study of jazz in much the same way as it was learned by the past masters. And here is where New Orleans is really important, for the successful acquisition of jazz skills is as much the result of a proper environment as it is the application of a purely theoretical standard. Listening to the music is important, and students need to be exposed to it with a consciousness. When I finished college, I was much more aware of the music of Beethoven and Mozart than I was of Louis Armstrong. Hopefully, we'll have an opportunity to redirect some of this emphasis, and to broaden the perception of the importance of this music."

If the response so far is any indication, it looks like UNO will be able to do just that, for, even without any national advertising campaign, the new program has already attracted students from around the U.S. and Canada.

Dr. Blancq is Professor of Music, Coordinator of Jazz Studies, and former Chairman of the Department of Music at UNO.

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The Archives of New Orleans Music

From Louis Armstrong's trumpet to Gottschalk's early imprints, Louisiana's heritage is preserved in its many fine archives.

Search no more for listings of New Orleans music archives for we have done it for you. Or rather Darla Rushing and Jeannette Thompson, of Loyola University and Tulane University, respectively, have. The two librarians compiled an in-depth list of public archival collections in New Orleans for the Louisiana Library Association Bulletin. Our list reflects their research.

The Amistad Research Center Tulane University, Tilton Hall, 6823 St. Charles Ave. NOLA 70118, 865-5535. Largest American ethnic archive in the world. Contains millions of priceless manuscripts dating from the late 1700s. A sampler of materials available: Louisiana Music Collection (1848-1987).

Historic New Orleans Collection, 533 Royal Street, NOLA 70130. 523-4662. Its Library Manuscripts Division includes items of the Louis Moreau Gottschalk Collection, German Music Archives (1888-1983), and records of the New Orleans Jazz and Heritage Festival in the Seventies. The research library has printed and published biographical material on Gottschalk and sheet music. Tutorial division has photographs of N.O. jazz musicians and jazz funerals. Hours 10-4:30, Tues-Sat. Contact John Mahe.

New Orleans Jazz Club Collections of the Louisiana State Museum (the Jazz Museum), 400 Esplanade, NOLA 70116. 568-6968. A treasurehouse of music: Wide collection of radio programs (2500 reel-to-reel tapes); recordings (c.2000 78-rpm discs); musical instrument collection (c.150 pieces—Louis Armstrong, Kid Ory, Johnny St. Cyr, Sidney Bechet, Pete Fountain, etc.); the Don Perry film

collection which includes c.400 reels of 16-mm film depicting jazz funerals, festivals and performing jazz bands, sheet music (1850-1950) c.500 items; and newsletters, magazines, and other periodicals from international jazz clubs. Hours 10-5, Tues-Sun. Contact Don Marquis.

Music Library of Loyola University 6363 St. Charles Avenue, NOLA 70118, 865-2774. Available are books, periodicals, and large collection of sound recordings on non-traditional jazz including rhythm and blues of the 1950s and '60s, zydeco and Cajun music, and contemporary jazz. Also, a general collection of books, scores, and sound recordings and a large score collection of performance editions. Hours 8-10 Mon-Thurs, 8-5 Fri, 12-5 Sat, 2-10 Sun. Contact Laura Danker.

New Orleans Public Library (main branch), 219 Loyola Avenue, NOLA 70140-1016, 529-7323. In the Periodicals, Arts, and Recreation (PAR) Division: early imprints of Louis Moreau Gottschalk; vertical file includes a list of New Orleans publishers of music; sound recordings collection includes Louisiana music; and a picture file, arranged topically, includes photographs of musical subjects. Some materials in the Louisiana Division: Louisiana News Index (1804-15, 1840-1963), includes music subjects; Graumann-Marks Collection has photographs of jazz musicians taken during performances; and Jambalaya Program (1978-1980), original reel-to-reel recordings of lectures and performances include a recording of Ellis, Wynton, and Branford Marsalis. Hours 10-6 Mon-Thurs, 10-5 Sat. Contact Marilyn Wilkins or Collin Hamer, Jr.

Preservation Hall 726 St. Peter Street, NOLA 70130. 522-2481. This famous jazz hall contains files of annotated clippings, programs,

personal correspondence of musicians, and a small collection of photographs. Although this collection is not open to the public, information can be sought by phone or mail requests to Sandra Jaffe or Jane Botsford.

The William Ransom Hogan Jazz Archive at Tulane University, 7001 Freret St, NOLA 70118. 865-5688. Oral history interviews with jazz musicians, the Dominic LaRocca Collection, (c.2700 items), relating to the figurehead leader of the Original Dixieland Jazz Band, which includes scrapbooks, advertisements, correspondence, and sheet music. Also recordings of jazz music (over 25,000 sound discs, 800 sound tapes, 24 cylinders, and 86 piano rolls); sheet music—primarily mid-19th century to the present—and 32,000 items of popular instrumental and vocal music, including jazz, ragtime, and other genres; photographs of musicians, musical groups, parades, and 500 early jazz photographs; films (22 items), videorecordings (c.70 items); and a vertical file on persons, bands, subjects, discology, and musicians' unions. Hours 8:30-5 weekdays, 10-1 Sat. Contact Bruce Raeburn.

Earl K. Long Library University of New Orleans, NOLA 70148, 286-6354. The music library houses a general collection of books, scores, and sound recordings. Specifically, it has the Edward Dmytryk Collection (c.1920-1940), c.1300 78-rpm jazz recordings, donated by the Hollywood producer. Contact Dane Evans.

WTUL-FM, Tulane University Center, Room 20, NOLA 70118. 865-5887. This small, humble archive has commercial recordings containing Louisiana-related music, c.1000 33-1/3 rpm discs, primarily rhythm and blues, folk music, and jazz. By appointment only. Contact Leonard Bertrand.

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WWNO-FM, NOLA 70148, 286-7000. Located in the Earl K. Long Library of the University of New Orleans, its music archive is exclusive to the station and separate from the university library. Two samples: program "Jazztown Radio Scene,"—13 hours of continual radio jazz; and "Milestones," a radio series, hosted by Ellis Marsalis, on the history of jazz from recordings. By appointment only. Contact William Zeeble.

WWOZ-FM, 901 N. Rampart Street, NOLA 70116, 468-1238. Located in the rear of Armstrong Park, the radio station has archival recordings of New Orleans or South Louisiana music (c.70 linear feet of tape reels) and of performances of live music and interviews, especially of jazz musicians. Also, the record library presents New Orleans musical cultures (10,000 mass-produced discs). By appointment only. Contact Jerry Brock.

Library of Xavier University, 7325 Palmetto Street, NOLA 70125, 483-7304. The general music collection includes books, scores, and sound recordings. Special collections include the Basile Jean Bares Collection and Xavier University Archives and Special Collections Music Collection (1823- 1948), which includes U.S. imprints and MSS, most related to Black American music. Hours 8-midnight Mon-Thurs, 8-8pm Fri & Sat, and 2-midnight Sunday. Contact Robert E. Skinner or Sister Roberta Smith.



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NIGHTLY MUSIC

Friday 1

Shot Down in Ecuador Jr. / Bluerunners / Backsliders at Muddy Waters
Melting Choir / Fire / Jet Screamer at the Dream Palace
Marva Wright at Snug Harbor
Rockress at Jimmy's
J. Monque'D Blues Band at the Maple Leaf
Jimmy Bolero & the Renegade Band / Luther Kent at Storyville
Bones Explosion at Benny's
U.S. Air Force Band at Riverwalk's Spanish Plaza, 11:30 a.m.
Troy Turner and Third Gear at Tipitina's

Saturday 2

Deacon John & the Ivories at Riverwalk's Spanish Plaza, 8 to 10 p.m., following a Gospel Show, 11 a.m. to 2 p.m., and a Celebration, 4 to 6 p.m.
Metal Rose at Jimmy's
Walter "Wolfman" Washington & the Roadmasters at Muddy Waters
Santiago / Rueben Gonzales at Snug Harbor
Bluerunners at Carrollton Station
Rockin' Dopsie at the Maple Leaf
Marva Wright at Tipitina's
Jimmy Bolero & the Renegade Band / Luther Kent at Storyville
Kingsroe on the Natchez Moonlight Cruise, sails 10 p.m.
LA Blues Patrol at Benny's

Sunday 3

Allen Fontenot & the Country Cajuns / Laissez Faire / La Touche / Sassafras / Pierre Descant / Don Duet & Cajun Pals / Freddie Babineaux & Bayou Country at the Fireman's Hall in Westwego, noon-8 p.m.
Fiesta Latina with Ritmo Caribeno / Navy Steel Band / Sensacion Latina at the Audubon Zoo
Fire / Viril Nihilis at Muddy Waters
Destination... The New Jazz Age, 1-4 p.m.
Jambalaya Cajun Band, 5-9 p.m.

The New Jazz Age 1-4 pm plus The Jambalaya Cajun Band at Tipitina's
Luther Kent at Storyville, 4 p.m.
The Murmurs at Club Bart's

Monday 4

Fiesta Latina with Santiago / Ritmo Caribeno / Casa Samba at the Audubon Zoo
Villians at Muddy Waters
Abandon Race, 11 a.m., Trinity, 2 p.m., Charmaine Neville, 5 p.m., and Rockin' Dopsie, 8 p.m., at Riverwalk's Spanish Plaza
'TULbox presents Bad Motha Goose at Tipitina's

Tuesday 5

10,000 Maniacs / Camper Van Beethoven at Tulane University's McAlister Auditorium, 8 p.m.
Smilin' Myron at Muddy Waters
Bluerunners at the Maple Leaf
Heart & Soul at Riverwalk's Spanish Plaza
J.D. & the Jammers at Benny's
Daryl Hall and John Oates at Tipitina's

Wednesday 6

Marva Wright at Snug Harbor
Concrete Buddha at Muddy Waters
Willie's Blues Parade at the Maple Leaf
The Busboys at Tipitina's

Thursday 7

Mystress at Muddy Waters
Marva Wright at Snug Harbor
The Press at Jimmy's
King Bees at Benny's
Ice Nine at Tipitina's
James Rivers at Club Bart's

Friday 8

The Radiators at Tipitina's
Astral Project at Snug Harbor
Absolute Defense at Muddy Waters
Woodenhead at Carrollton Station
Songdogs at the Maple Leaf
The Mix/Kahuna at Jimmy's
Out of the Fire at the Dream Palace
Kenny Acosta & the House Rockers at Benny's

Jimmy Bolero & the Renegade Band / Luther Kent at Storyville

Saturday 9

The Radiators at Tipitina's
Dewey Balfa at the De La Salle High School Cafeteria, 8 p.m.
Johnny J & the Hitmen at Carrollton Station
Tribe Nunzio at Jimmy's
Marva Wright at Snug Harbor
Johnny Vindigni on the Natchez, sails at 10 pm
NOBD at Benny's
Jimmy Bolero & the Renegade Band / Luther Kent at Storyville

Sunday 10

Fire at Muddy Waters
Euro Fest at the Audubon Zoo
Destination... The New Jazz Age, 1 to 4 p.m., and Bruce Daigrepont's Cajun Band, 5 to 9 p.m., at Tipitina's
Topcats at Club Bart's

Monday 11

'TULbox presents Peter Case at Tipitina's
George Porter & Running Partners at Snug Harbor

Tuesday 12

The Itals at Tipitina's
Edie Brickell / Don Henley at UNO's Keifer Lakefront Arena, 8 p.m.
Entourage at the Maple Leaf

Wednesday 13

New Orleans Artists Against Hunger & Homelessness Annual Benefit Concert at Municipal Auditorium
Marva Wright at Snug Harbor
NOBD at the Maple Leaf
Paul Sanchez plus The Fate Bros. at Tipitina's

Thursday 14

Blue Rodeo at Tipitina's
Odd Fellows Rest at Muddy Waters
King Bees at Benny's
John Sebastian, 9 to 10 p.m., and Marva Wright, 10 p.m. to 2 a.m., at Snug Harbor

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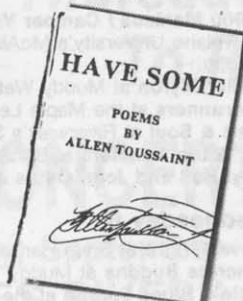
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Friday 15

Donald Harrison & Ellis Marsalis at the Dream Palace
Zeitgeist Party featuring Shot Down in Ecuador Jr. / Black Problem / Myopic Vikings at Muddy Waters
Walter "Wolfman" Washington & the Roadmasters at the Maple Leaf
Sahibe featuring Darryl Johnson, Terry Manuel and Shadows at Jimmy's
The Backsliders at Benny's
Tribe Nunzio at Tipitina's

Saturday 16

The Platters / Dixie Cups / Tommy Roe / Andy Childs at UNO's Keifer Lakefront Arena, 8 p.m.
Oliver Morgan on the Natchez sails 10 pm
Marcia Ball at Tipitina's
The Glenn Miller Orchestra at the Hyatt Regency, 9 p.m.

Fresh Young Minds / Concrete Buddha at Muddy Waters

Marva Wright at Snug Harbor
Tribe Nunzio at Cafe Brasil
John Mooney & Bluesiana Band at Carrollton Station

Freedom of Expression at the Maple Leaf
S/X and The Phantoms at Jimmy's
Bones Explosion at Benny's

Sunday 17

The Cure at UNO's Keifer Lakefront Arena, 8 p.m.

Allen Fontenot at Clearview's Maison Blanche, 4:30 to 6:30 p.m.

Captain Meathead at Muddy Waters
Destination... The New Jazz Age, 1 to 4 p.m., and Bruce Daignepont's Cajun Band, 5 to 9 p.m.

The New Jazz Age 1-4 pm plus Les Freres Michot 5-9 pm at Tipitina's
Rock Dream at Club Bart's

Monday 18

George Porter & Running Partners at Snug Harbor
TULBOX presents Walking Wounded at Tipitina's
Smilin' Myron at Muddy Waters

Tuesday 19

Joe "King" Carrasco at Jimmy's (shows at 10 p.m. and midnight)
White Lion / Cinderella at the Baton Rouge Centreplex
Better Than Ezra at Muddy Waters at Tipitina's

Wednesday 20

Meatloaf at Tipitina's
Marva Wright at Snug Harbor
Kingsnakes at the Maple Leaf
Nuclear Choir at Jimmy's

Thursday 21

Ohio Players at Tipitina's
Doobie Brothers / Henry Lee Summer at UNO's Keifer Lakefront Arena, 8 p.m.
Marva Wright at Snug Harbor
Mystress at Muddy Waters
L.A. Freight at Jimmy's
NOBD at Benny's
Charmaine Neville at Club Bart's

Friday 22

Killer Bees at Tipitina's
Odd Fellows Rest / Fresh Young Minds / Shanti Hawk / House Levelers at Muddy Waters
Germaine Bazzle at Snug Harbor

Willie's Blues Parade at Carrollton Station
Rockin Dopsie at the Maple Leaf
Metal Rose at Jimmy's
Rocky Horror Picture Show Live at the Dream Palace
J.D. & the Jammers at the Dream Palace

Saturday 23

Dr. John at Tipitina's
Harry Connick Jr. at the Theatre for the Performing Arts
Snooks Eaglin & the New Orleans All-Stars at Muddy Waters
Marva Wright at Snug Harbor
Algorithms at Cafe Brasil
Blue Runners at Carrollton Station
Song Dogs at the Maple Leaf
The Shepherd Reggae Band at Jimmy's
Johnny Vindigni on the Natchez, sails at 10 p.m.
King Bees at Benny's

Sunday 24

Paul Daigle, Paul Elkins & Cajun Gold at the Fireman's Hall in Westwego, 8 p.m.
Destination... The New Jazz Age, 1 to 4 p.m., and **Bruce Daigrepoint's Cajun Band**, 5 to 9 p.m., at Tipitina's
Top Cats at Club Bart's

Monday 25

George Porter & Running Partners at Snug Harbor
TULbox presents **The Swans** at Tipitina's

Tuesday 26

Entourage at the Maple Leaf

Wednesday 27

Alex Chilton at Tipitina's
"Skul Bands": Cat Butt / L7 / Skin Sect at Muddy Waters
NOBD at the Maple Leaf
Larry Sieberth Trio at Snug Harbor

Thursday 28

Dash Rip Rock at Tipitina's
SIX at Jimmy's
Victor Goines at Snug Harbor
Four for Nothing at Muddy Waters
NOBD at Benny's
Irma Thomas at Club Bart's

Friday 29

A Flock of Seagulls/The Mix at Jimmy's
Shot Down in Ecuador Jr. at Muddy Waters
Santiago at Snug Harbor
J. Monque'D Blues Band at Muddy Waters
Grateful Dead Party at the Dream Palace
Pablo Moses at Tipitina's

Saturday 30

The Radiators at Jimmy's
Germaine Bazzle at Snug Harbor
Tabula Rasa at Muddy Waters
The House Levelers at Carrollton Station
Topcats on the Natchez, sails at 10 p.m.
Bones Explosion at Benny's
BluesStage in New Orleans at Tipitina's

C L U B I N F O

Benny's Bar, 938 Valence, corner of Camp, 895-9405. Free music almost every night at this uptown neighborhood bar, including J.D. & the Jammers every Tuesday, Bones Explosion every Wednesday and Willie Cole's Blues Band every Sunday.

Cafe Brasil, 2100 Chartres, 947-9386. Just outside the French Quarter, this coffeehouse and bar features "expresso, theatre, art and music," including a highly acclaimed gospel show every other Sunday with the Friendly Travelers and First Revolution (this month, it's on the 3rd and 17th), the modern New Orleans jazz band Franklin Avenue Underpass each Tuesday and their popular, exciting Jazz Jam on Wednesdays and Thursdays.

Carrollton Station, 8140 Willow, 865-9190. Live music some weekends, usually with local rock, blues or r&b bands. Every Sunday is "Hoot Night," a public forum for amateur performers.

The Columns, 3811 St. Charles, 899-9308. This historically beautiful Uptown hotel hosts the Tony Dagradi Quartet, featuring Steve Masakowski, Bill Huntington and Jeff Boudreaux, in a rare acoustic set every Thursday, 8 p.m. to midnight.

The Dream Palace 534 Frenchmen, 947-1904. Every Wednesday is Open Mike Night at the land of dreams, and all musicians, bands, poets and comedians are welcome to perform. Every Monday is Blues Night, with either a live band or blues records, red beans and no cover.

The Glass House, 2519 S. Saratoga (between Second and Third), 895-9279. The ReBirth Jazz Band, one of this city's hottest young brass bands, plays on Thursdays, starting at about 11 p.m., but call first in case they're on tour.

Jimmy's Music Club, 8200 Willow, 861-8200. One of New Orleans' few rock-oriented clubs. Call the concert line for an update on who's playing this week, or check their ad in this section.

Maple Leaf, 8316 Oak, 866-LEAF. This bar features music with a New Orleans flavor every night, including spicy cajun music with Jong A Moi every Sunday at 8 p.m., reggae and soca with the New Revelation Band every Monday

night and the File' Cajun Band every Thursday night.

Mr. B's, 7900 Earhart, 866-9245. Walter Washington plays modern New Orleans blues and soul every Sunday night at Mr. B's, which is located two blocks off Carrollton.

Muddy Waters, 8310 Oak, 866-7174. This nightclub features a diverse mix of local up-and-coming rock groups and nationally established acts. See their ad in this section for a complete schedule.

Palm Court Jazz Cafe, 1204 Decatur, 525-0200. This new French Quarter restaurant offers music information and live traditional jazz with the John Brunious Jazz Band every Thursday, the Danny Barker Jazz Band every Friday, the Louis Nelson Jazz Band each Saturday and the Wendell Brunious Jazz Band on Sundays. All shows are 8 to 11 p.m., and no admission is charged.

Sidney's Saloon, 1200 St. Bernard, 947-2379. There's a Brass Band Jam every Tuesday night, and the ReBirth Jazz Band plays here often. Call for more info.

Snug Harbor, 626 Frenchman, 949-0696. Jazz and New Orleans favorites almost every night.

Storyville Jazz Hall, 1104 Decatur, 525-8199. Live New Orleans music almost every day, with Jimmy Bolero & the Renegade Band every Wednesday through Saturday at 8 p.m., starting on the 14th, and Janet Lynn & the Great Escape every Saturday and Sunday at 1 p.m. They also have concerts on weekends that usually start at midnight.

Tipitina's, 501 Napoleon, 897-3943. Live music of every type, including jazz, rock, blues, r&b, cajun and more, every night.

Tyler's, 5234 Magazine, 891-4989. This uptown club has modern New Orleans jazz and r&b artists appearing weekly, featuring James Rivers on Fridays and Saturdays and the New Orleans Stick Band on Thursdays.

Winnah's Circle, 2169 Aubry, 948-2212. Kirk Ford & Richard Ison play every Saturday starting at midnight.



SEPTMBER
 8316 Oak Street
 866-LEAF

Friday 1

J. Monque'D Blues Band

Saturday 2

Rockin Dopsie & The Zydeco Twisters

Sunday 3

Jong A Moi 8:00 p.m.

Monday 4

New Revelation Band Reggae & Soca

Tuesday 5

Blue Runners

Thursday 7

File' Cajun Band

Friday 8

Song Dogs

Monday 11

New Revelation Band Reggae & Soca

Tuesday 12

Entourage

Wednesday 13

NOBD

Thursday 14

File' Cajun Band

Friday 15

Walter "Wolfman" Washington and The Roadmasters

Saturday 16

Freedom of Expression

Monday 18

New Revelation Band Reggae & Soca

Wednesday 20

King Snakes

Thursday 21

File' Cajun Band

Friday 22

Rockin Dopsie & The Zydeco Twisters

Saturday 23

Song Dogs

Monday 25

New Revelation Band Reggae & Soca

Tuesday 26

Entourage

Wednesday 27

NOBD



8316 Oak Street
866-9359

TYLER'S

JAMES RIVERS

EVERY
FRIDAY
AND
SATURDAY

SHOWTIME
10PM

LIVE MUSIC
WEDNESDAY thru SUNDAY

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and showtimes

STEAK & SEAFOOD

from our kitchen...soon!

5234 MAGAZINE ST.
PHONE 891-4989
NEW ORLEANS



M · O · N · T · H · L · Y — MUSIC —

cbd/french quarter

Absinthe Bar, 400 Bourbon at Conti, 525-8108. Tuesdays through Saturdays: Bryan Lee & the Jump Street Five at 9:30 p.m. Fridays and Saturdays from 5:30 to 9:30 and Sundays and Mondays at 8:30 p.m.: Marva Wright.

Bayou Bar, Pontchartrain Hotel, 2031 St. Charles, 524-0581. Call for live music schedule.

Blue Crystal, 1135 Decatur. The best in progressive/regressive music and art. Dancing 'till the dawn with a DJ, but it starts late.

Blue Room, Fairmont Hotel, University Place. Phone 529-4744 for reservations. Closed through Monday 4. Opening Tuesday 5: Pilot.

Bonaparte's Retreat, 1007 Decatur, 561-9473. Starting Friday 15, Emile Martyn & Friends play every Friday and Saturday at 9 p.m. and every Saturday and Sunday at 1 p.m.

Cafe Sblsa, 1011 Decatur, 561-8354. Pianists Tim Davis and Larry Mayronne Jr. alternate every other night from 8 to 11 p.m. Check their Sunday Jazz Brunch listing, too.

Cajun Cabin Restaurant, 501 Bourbon, 529-4256. Cajun music seven nights a week, with Laissez Faire from 8 p.m. on Mondays through Saturdays, and Allen Fontenot & the Country Cajuns from 7 p.m. every Sunday.

Chris Owen's, Bourbon at St. Louis, 523-6400. Ms. Owens performs her tasteful but risqué act at 10 p.m. and midnight Mondays through Saturdays.

Clarion Hotel, 1500 Canal, 522-4500. Tuesdays through Saturdays: Willie Tee in the Terrace Court Lounge from 7 to 10 p.m.

Cosimo's Bar, 1201 Burgundy, 561-8110. Sundays from 7 to 10 p.m.: Wild Willy & the Blues Parade. No cover.

Creole Queen, Poydras Street Wharf, 524-0814. Cruises nightly from 8 to 10 with Andrew Hall's Society Jazz Band.

Fairmont Court, Fairmont Hotel, University Place (off Canal), 529-7111. Mondays through Saturdays from 9 p.m. to 1 a.m.: The piano and vocals of Carl Franklin.

Famous Door, 339 Bourbon, 522-7626. Open from 1 p.m. until midnight daily, featuring The Famous Door 6 playing Dixieland jazz. From midnight to daylight, they feature New Orleans' newest hot jazz with the Zoo Band.

Famous Door Patio, 327 Bourbon, 522-7626. Open seven days a week from 8 p.m. until, with the latest contemporary and dance-music bands. Call for more info.

Feelings, 2600 Chartres, 945-2222. Joey Arndt plays piano Fridays and Saturdays from 7:30 to 11:30 p.m.

Fritzel's, 733 Bourbon, 561-0432. Fridays and Saturdays: Chris Burke plays from 10 p.m. to 2 a.m., and there's jazz jamming afterwards until the wee hours.

Gazebo, 1018 Decatur, 522-0862. Various local jazz artists play on weekdays from noon to 4 p.m., and ragtime piano players perform from 4 to 6 p.m. Saturdays and Sundays from 11 a.m. to 6 p.m.: Chris Clifton & the New Orleans All-Stars.

Hilton Hotel, Poydras at the river, 561-0500. In Kabby's: Banu Gibson performs Tuesdays through Saturdays in the evenings. Alan White's Trio plays Thursdays through Saturdays from 4 to 7 in the English Bar and from 7 to 10 in Winston's. In the French Garden Bar: Banu Gibson plays Tuesdays through Thursdays from 9:30 to 11:30 p.m. and Fridays and Saturdays until 1:30 a.m. Summer schedule may be altered.

Hotel Inter-Continental, 444 St. Charles, 525-5566. The Carl Franklin Duo plays in the Lobby Lounge from 4 to 7 p.m. on Mondays

through Thursdays and from 4:30 to 7:30 p.m. on Fridays and Saturdays. Judy Duggan and George Hingle follow the Franklin Duo nightly, until 11:30 on weeknights and midnight on weekends.

Hyatt Hotel, 500 Poydras, 561-1234. Live entertainment Mondays through Fridays from 5 to 8 p.m. in the Mint Julep Lounge.

Jazz Meridian, Meridian Hotel, 614 Canal, 525-6500. Jacques Gauthier's Yerba Buena Creole Rice Jazz Band plays on Fridays and Saturdays from 9:30 p.m. to 1 a.m. Check their Sunday Jazz Brunch listing, too.

Krazy Korner, 640 Bourbon, 524-3157. Joan Duvallee Magee & the Foundation Band performs on Tuesdays through Sundays from 8 p.m. until.

Lafitte's Blacksmith Shop, 941 Bourbon, 523-0066. Miss Lilly sings show tunes and relaxing old hits from 10 p.m. every night.

Landmark Hotel, 541 Bourbon, 524-7611. Piano music every night from 4 p.m. to 2 a.m. Players include Bob Sloane, Mike Bunis and Mike Carter.

Le Jardin Restaurant, Canal Place One, 100 Iberville, 566-7006. Fridays and Saturdays: Marci Noonan plays from 7 to 10 p.m. Check their Sunday Jazz Brunch listing, too.

LeMoyné's Landing, Spanish Plaza, at the river, 524-4809. Local bands play outside (weather permitting) on weekends. Call for live music schedule.

Mahogany Hall, 309 Bourbon, 525-5595. Live music every day, including the Mahogany Hall Stompers in the afternoons and the Dukes of Dixieland or Banu Gibson from 9 p.m.

Maison Bourbon, 641 Bourbon, 522-8818. The Original Tuxedo Jazz Band plays from 2:15 to 7:15 p.m. every day except Wednesdays. Roy Liberto & the Bourbon Street 5 plays Mondays from 7:15 p.m. to 12:15 a.m., Wednesdays from 2:30 to 7:30 p.m. and Saturdays from 11 a.m. to 3:45 p.m. Wallace Davenport plays every night except Mondays from 7:15 to 12:15 (Saturdays, 9 to 1:45).

Mediterranean Cafe, 1000 Decatur, 523-2302. Live music outside when weather permits. Saturdays and Sundays: Greg Stafford's Young Tuxedo Jazz Band, from 2 to 7 p.m. Also, every day from 11 a.m. to 3 p.m. and 6:30 to 10 p.m.: Jay "Duke" Vinson plays with a saxophonist.

The New Victoria Train Station, 111 Iberville, 523-7793. Tuesdays and Wednesdays at 9 p.m.: All Aboard with Benny Letino, Dr. Breeze, Frankie T., Chuck Davis and Nancy Jean. Thursdays through Saturdays at 10 p.m.: Al Claude & the Expression with Benny Letino on sax. No cover.

Our Lady of Guadeloupe Chapel/The International Shrine of St. Jude, 411 N. Rampart, 525-1551. The Jazz Mass is back at a different time: 6 p.m. every Saturday. "Everybody is welcome to attend."

Papa Joe's Music Bar, 600 Bourbon, 529-1728. Wednesdays through Mondays from 2 p.m. to 2 a.m.: live entertainment with three different bands each night including Just Us, the Earl James Blues Band and Gloria's Blues Band. **Pete Fountain's**, Hilton Hotel, Poydras at the river, 523-4374. Pete Fountain and his band play on Tuesdays, Wednesdays, Fridays and Saturdays at 10 p.m.; one show only, reservations recommended.

Preservation Hall, 726 St. Peter, 523-8939. This French Quarter music hall is known internationally for presenting traditional New Orleans jazz by some of its originators every night of the week. Sundays: Harold Dejan & the Olympia Brass Band. Mondays and Thursdays: Wendel Brunious' Band. Tuesdays and Fridays: Kid Sheik Colar. Wednesdays and Saturdays: The Humphrey Brothers. All performances are from 8:30 p.m. to 12:30 p.m., but call to confirm schedule, as the bands go on tour occasionally.



The Dixie Cups plays at UNO on Saturday 16.

Retreat Lounge, Quality Inn Mid-City, 3900 Tulane, 486-5541. Tuesdays through Saturdays: Emmett James and Wanda Randolph from 9 (weeknights) or 10 p.m. (weekends). Every Thursday is Elvis Night!

Royal Sonesta Hotel, 300 Bourbon, 586-0300. In Mystick Den: Dwight Fitch (of Quiet Storm) on Tuesdays through Saturdays, with shows at 11 p.m. and midnight. In LeBooze II: Boyer & McDonald on Thursdays through Saturdays from 10 p.m. until.

Ryan's Irish Pub, 441 Bourbon, 566-1507. One of the few places in New Orleans where you can get Guinness on tap and hear Irish folk music. Wednesdays through Fridays, from 8:30 p.m. until, and Saturdays and Sundays, from 4:30 to 8:30 p.m.: Innisfree. Saturdays through Tuesdays, from 8:30 until: Noel Nash.

Steamboat Natchez, Canal Street Dock, 586-8777. Dinner cruises every night at 6:30. The Original Crescent City Jazz Band plays on each two-hour ride.

Tricou House (711 Club), 711 Bourbon, 525-8379. Sundays, from 5:30 to 9:30 p.m.: Cyndy Keeton. Wednesdays through Sundays, from 9:30 p.m. until: Piano blues with Al Broussard. Mondays and Tuesdays, from 9:30 p.m. until, and Thursdays and Sundays, from 5:30 to 9:30 p.m.: R&B by Nora Wixted. Tuesdays through Sundays, from 1:30 to 5:30 p.m.: New Orleans blues with Bernard Bryan. He also plays from 1:30 to 9:30 p.m. on Mondays.) Tuesdays and Fridays, from 5:30 to 9:30 p.m.: Danny T. plays blues and cajun dance music. In Tricou's Upstairs: Randy Hebert plays synthesizer on Tuesdays through Saturdays, from 9:30 p.m. until; Danny T. plays from 4 to 9 p.m. on Saturdays, from 4 p.m. until on Sundays and from 7 p.m. until on Mondays.

Tropical Isle, 738 Toulouse, 523-9492. Sundays through Tuesdays from 11:30 p.m. to 3:30 a.m.: Frank Faust, then Young Neil from 3:30 till about 7 a.m. Wednesdays from 11:30 p.m. to 3:30 a.m.: Al Miller. Saturdays from

11:30 p.m. to 3:30 a.m.: Late as Usual.

Windsor Court Hotel, 300 Gravier, 523-6000. The Windsor Chamber Trio plays in Le Salon during afternoon tea on Wednesdays through Sundays, 2:30 to 5:15 p.m. Harpist Rachel van Voorhees plays in Le Salon during afternoon tea on Mondays and Tuesdays, 2:30 to 5 p.m., and in the Grill Room on Saturdays and Sundays for brunch from 11:30 a.m. to 2:30 p.m. Pianist Hugh Clay plays American popular music and jazz in the Polo Club Lounge on Mondays through Saturdays from 5:30 to 11 p.m. (11:30 on weekends). Tim Holder plays piano in Le Salon from 5:30 to 11:30 p.m. on Mondays through Saturdays. Wednesday 27: "An Afternoon of Italian Opera," a presentation of operatic music by Puccini, Donizetti and Verdi, performed by the Windsor Chamber Players in Le Salon from 2:30 to 5:15 p.m.

metairie/kenner

The Bengal, 4612 Quincy. Friday 1: Blue-Eyed Soul. Friday 8: Al Norman & Moondance. Friday 15: King's Row. Friday 22: The Nobles. Friday 29: Bobby Cure & the Summertime Blues.

Brewer's, 3239 Williams, 443-6781. Fridays: Jeannie with Class plays oldies. Sundays: Spool & the Gang. All sows are from 10 p.m. to 2 a.m. **Chehardy's**, 3528 18th Street, 455-2433' Greg Villafranco plays piano and Brenda Mack sings every night from 4 to 9, and Terry Lee's mellow jazz combo plays from 9 p.m. to 2 a.m. **Chesterfield's**, 3213 Kingman, 888-9898. Spice plays every night except Mondays and Wednesdays, starting at about 9:30.

Impastato's Restaurant, 3400 16th St. (behind Morning Call), 455-1545. Pianist Jeanne d'Avray plays from 7 to 11 p.m. on Tuesdays through Thursdays and from 8 to midnight on Fridays and Saturdays.

Jefferson-Orleans North, 2600 Edenborn, 454-6110. Wednesdays: Jay Zainey's Orchestra, 8 to 11 p.m. Sundays: Pat Barberot's

MUDDY WATER'S

SEPTEMBER

Friday 1

Shot Down In Equador Jr., Blue Runners, Back Sliders

Saturday 2

Walter Wolfman Washington and The Roadmasters

Sunday 3

Fire and Virle Nihils

Monday 4

Villains

Tuesday 5

Smilin Myron

Wednesday 6

Concrete Buddha

Thursday 7

Mistress

Friday 8

Absolute Defense

Saturday 9

Zydeco Cajun Night

Sunday 10

Fire

Monday 11

New Band Night

Tuesday 12

Pale Moon

Wednesday 13

Shanti Hawk

Thursday 14

Oddfellows Rest

Friday 15

Zeitgeist Party featuring

Shot Down In Equador Jr

Black Problem

Myopic Vikings

Saturday 16

Fresh Young Minds

Concrete Buddha

Sunday 17

Captain Meathead

Monday 18

Smilin Myron

Tuesday 19

Better Than Ezra

Wednesday 20

Woodenhead

Thursday 21

Mistress

Friday 22

All Night Rock n Roll Party

Saturday 23

All Night R & B Session

Sunday 24

New Band Night

Monday 25

New Band Night

Tuesday 26

Pale Moon

Wednesday 27

Skull Bands

Thursday 28

4 For Nothing

Friday 29

Shot Down In Equador Jr.

Friday 30

Tabula Rasa

8301 OAK ST. (at Dante)

866-7174

LIVE MUSIC NIGHTLY

CALL FOR DETAILS

SEPTEMBER

Friday 1
Rocktress
Saturday 2
Metal Rose
Thursday 7
The Press
Friday 8
The Mix and Kahuna
Saturday 9
Tribe Nunzio
Thursday 14
Rogues
Friday 15
Sahibe featuring
Darrell Johnson and
Terry Manuel and Shadows
Saturday 16
S/X and The Phantoms
Tuesday 19
Joe King Carasco
2 shows
10:00 and 12:00
Wednesday 20
Nuclear Choir
Thursday 21
Bean Land
Friday 22
Metal Rose
Saturday 23
The Shepherd Band
Wednesday 27
L.A. Freight
Thursday 28
S/X
Friday 29
A Flock of Seagulls and
The Mix
Saturday 30
Radiators

8200 Willow Street
Concert Line: 861-8200
Private Parties & Bookings:
Call 838-6981

Orchestra, 7 to 11 p.m.

Landmark Hotel, 2601 Severn, 888-9500. In the Skyroom: Creole Cookin' plays from about 9 p.m. to 1 a.m. Tuesdays through Saturdays. The New Orleans Jazz Club sponsors a Jam Session on Sunday 24 from 1 to 5 p.m. Admission is free, and they invite all musicians to come play.

Mitchell's, 2221 Veterans Blvd., 468-2788. Live music some weekends, including Dark August on Saturday 9 and "Barbeque Jam Night" on Sundays with Bad Apple hosting. There's a \$50 prize for best band or musician. Call for schedule for the rest of the month.

Richie's Place, 5044 Yale St., 455-9140. Singer-songwriter Kenny Lachney plays oldies, r&b, rock & roll and country music on Fridays and Saturdays from 9:30 p.m. to 2:30 a.m.

Walt's, 1535 Veterans Blvd., 835-5116. Live music most weekends. Call for schedule.

new orleans east

Bonterre, 9301 Lake Forest Blvd., 245-0183. Fridays and Saturdays: Rockin' Jerry, from 11 p.m. to 3 a.m.

Harvey's, 8700 Lake Forest Blvd., 246-3543. Thursdays through Saturdays at 10 p.m.: Harvey Jesus & Fire. Wednesdays at 9 p.m.: The Bobby Loner Group and a Talent Show. Bobby Loner plays oldies on Sunday from 7 to 11 p.m.

Joe's Silver Dollar Saloon, 8600 Chef Menteur, 242-8770. Call for live music schedule.

uptown

Absolute Bar and Grill, 5300 Tchoupitoulas, 899-7008. Fridays and Saturdays: piano by Walter Lois, 6 to 10 p.m. Also on Saturdays: Papa Don Vappie featuring Estella Denson with the River Rhythm Section, 10 p.m. to 2 a.m. Tuesdays through Thursdays: piano by Phil Parnell, 6 to 10 p.m.

Cafe dell'Arte, 720 Dublin, 861-4227. Sundays, from 7 to 10 p.m.: Elario.

The Club, 4336 Magazine, 895-9401. Bo, Brian & Ted plays every other Saturday at 10 p.m., starting on the 2nd.

Madigan's, 801 S. Carrollton, 866-9455. Live music some Saturdays from 9 p.m. to 1 a.m. Sundays, also from 9 to 1, John Mooney and John Rankin alternate playing every other week. **Two Jack's**, 2101 S. Liberty, 581-9661. Sundays: The Hurley Blanchard French Market Trio plays modern jazz, 7 to 11 p.m. Saturdays: Irving Bannister & the All-Stars with Freddy Williams play blues, 10 p.m. to 2 a.m. lakefront

Amberjack's, 7306 Lakeshore Drive, 282-6660. Friday 1: Johnny Vindigni. Saturday 2 and Sunday 3: Topcats. Saturday 16, Sunday 17, Saturday 23 and Sunday 24: Perfect Strangers.

BBC, 1926 West End Park, 282-9144. Live music on Thursdays and Sundays. Call for schedule.

westbank

Bronco's, 1409 Romain, Gretna, 368-1000. Mississippi South plays every Monday, Thursday, Friday and Saturday from 9 p.m. to 2 a.m. Free country and western dancing lessons from 8 to 10 p.m. on Mondays and Thursdays. Thursday is Ladies' Night, when there's a free crawfish boil, or free red beans and rice, depending on availability.

Fat Cat Club, 505 Gretna Blvd., 362-0598. Tuesdays through Saturdays, from 10 p.m.: The Groove.

Four Columns, 3711 West Bank Expressway, Harvey, 340-4109. Tuesdays from 7:30 to 11 p.m.: La Touche plays cajun music. Cajun dancing lessons are offered from 6:30 to 7:30 p.m. on Tuesdays, as well.

Kelligan's, 429 Wall Blvd., Gretna, 394-5857.

Fridays and Saturdays, from 10 p.m. to 2 a.m.: Earl Stanley, Darryl Prachter & the Stereos. **Michaul's Restaurant**, 601 Patterson, 361-4969. This cajun club has live music from 8:30 p.m. to 12:30 a.m. on Thursdays, Fridays and Saturdays with Michaul's Vivant Cajun Band, and is closed the rest of the week. Call for reservations.

RANDOM DIVERSIONS

Symphony Classical Concert, the season opener for the New Orleans Symphony, is scheduled for Wednesday 20, Thursday 21 and Saturday 23, at the Orpheum Theatre. Maxim Shostakovich conducts the performance of selections from Tchaikovsky, Strauss and Brahms, starting at 8 p.m. Call 525-0500 for ticket info.

SUNDAY JAZZ BRUNCHES

Arnaud's, 813 Bienville, 522-8767. Sam Alcorn's Jazz Trio from 10 a.m. to 2 p.m. **Cafe Sbis**, 1011 Decatur, 561-8354. Sadie Blake and Harry Mayronne Jr. from 11 a.m. to 3 p.m.

Le Jardin, Canal Place One, 100 Iberville, 566-7006. Clive Wilson's Original Camellia Jazz Band from 10:30 a.m. to 2:30 p.m.

Jazz Meridien, Meridien Hotel, 614 Canal, 525-6500. The Creole Rice Jazz Trio from 11 a.m. to 3 p.m.

Mr. B's, 201 Royal, 523-2078. The Original Crescent City Jazz Band from 11 a.m. to 3 p.m.

COFFEEHOUSES

Borsodi's, 5104 Freret, 895-9292. This popular hangout is open in the evenings from 7 until late at night. Borsodi's has a semi-open poetry reading (you have to sign up in advance) on the second Tuesday of every month, and it has acoustic guitar players or folk-type musicians on some weekends, too. Call for more info.

Penny Post, 5110 Daneel. Lots of herbal tea at this family-oriented place. It's open evenings, usually with several folk or acoustic acts performing, and every Monday night it presents the New Orleans Music Show featuring Kent Courtney, from 9 to 10 p.m., with Ben Goliwas opening at 8.

Plantation Coffee House, 5555 Canal, 482-3164. Art pieces from the Carol Robinson gallery are on display here, and Patrick Kerber plays on Tuesdays and Thursdays, 7:30 to 9:30 p.m., and Saturdays, 9 to 11 p.m.

True Brew Coffee, 3133 Ponce de Leon, 947-3948, and 200 Julia, 524-8441. Both True Brews are galleries in addition to being coffeehouses, and there's live music at the warehouse distric branch, with Robyn E. & Co. every Saturday, Jim Pilgrim on Monday 4, Southern Eclipse on Sunday 24 and Hazel & the Delta Ramblers on Thursday 28. Call for more info about their live music schedule, and ask about their Demitasse One-Act Plays.

galleries

Academy Gallery, 5256 Magazine, 899-8111. A loan show will be up all month.

Arthur Roger Gallery, 432 Julia, 522-1999. Through Saturday 30: Steve Sweet's xerox collages, Clarence Laughlin's photos and Edward Whiteman's miniatures. Tuesday 12: "Pre-Pop Modernists," a panel discussion moderated by Ida Kohlmeier with Clyde Connell, George Dureau, Lin Emery, Elemore Morgan Jr. and Edward Whiteman.

Artist's Showroom, 612 Dumaine, 566-7418. Open daily from 11 a.m. to 5:30 p.m. The work of gallery artists will be up all month.

Bergen Gallery, 730 Royal, 523-7882. Also runs **Dama Investment Art**, at 312 Royal, 523-1588. Open daily 9 a.m. to 8 p.m. New works by Nagel, Mago Mukai and Erte.

Bienvenue Gallery, 1800 Hastings, 523-5889. Hours: Tuesday through Saturday from 1 to 5 p.m., or by appointment. Opening Friday 1: "Four young sculptors from Wisconsin."

Blue Crystal, 1135 Decatur. This nightclub that doubles as an art gallery features painting, sculpture and photography by various "cutting-edge" artists.

Bryant Galleries, 524 Royal, 525-5584. Hours: Sundays through Thursdays from 10 a.m. to 6 p.m. and Fridays and Saturdays from 10 a.m. to 11 p.m. Show featuring local artist Alan Flattman's pastels and oil paintings.

Carol Robinson Gallery, 4537 Magazine, 895-6130. Hours: Tuesdays through Fridays, 10 a.m. to 6 p.m., and Saturdays, 10 a.m. to 5 p.m. Group exhibition of gallery artists.

Circle Gallery, 316 Royal, 523-1350. Hours: Sundays through Thursdays from 10 a.m. to 6 p.m. and Fridays and Saturdays from 10 a.m. to 10 p.m. Featuring work by Calman Shemi, Lebadang, Victor Vasarely and the animation art of Chuck Jones, Disney and others. Also on display: art-to-wear jewelry and art-to-wear watches.

Davis Gallery, 3964 Magazine, 897-0780. Hours: Mondays through Saturdays from 10 a.m. to 5 p.m. New acquisitions from West Africa.

Delgado Gallery, 615 City Park Ave. (Isaac Delgado Hall, 3rd Floor), 483-4116. Through Wednesday 27: "Summer Art Show," featuring recent paintings and drawings by fine arts faculty members Lisette Copping and Margaret Wirstrom.

Duplantier Gallery, 818 Baronne, 524-1071. Hours: Tuesdays through Fridays, 10 a.m. to 5 p.m., and Saturdays, 11 a.m. to 4 p.m. Group exhibition featuring various artists including Michael Ledet, Robert Rector, Chris Burkholder.

Elizabeth-Alexander Gallery, 520 St. Philip, 523-2423. Gallery artists include Mitra, Bienvenue, Miller, Sage, Coogan and Strelau.

Estudio/Gallery, 630-B Baronne, 524-7982. By appointment only through summer. Work by Martin LaBorde and Zella Funck will be up all month.

Galerie New Orleans, 305 Royal, 528-9776. Gallery artists include Leroy Neiman, William Tolliver, Melanie Taylor Kent, Misha Frid, Jane Wooster Scott, Paul Wagner, Hening and Erte.

Galerie Simone Stern, 518 Julia, 529-1118. Call for an appointment to view their paintings, drawings and sculpture by regional and national artists.

A Gallery for Fine Photography, 313 Royal, 568-1313. Hours: 10 a.m. to 6 p.m. Mondays through Saturdays and noon to 4 p.m. on Sundays. "The 150th Anniversary of Photography" show, which displays the history and masters of photographic art, will be up all month.

Gallery I/O, 1812 Magazine, 581-2113. Hours: Mondays through Saturdays from 11 a.m. to 6 p.m. Through Saturday 30: "Wind and Water," weather-vanes by Glen Gardner and fountains by Paul Chilkov.

Gasper Folk Art Gallery, 320 Julia St., 524-9373. Opening Saturday 9: Paintings by Rev. McKendree Long. All month, in the second gallery: Special works by Andrew Bascle, Jacqueline Bishop, Charles Black, Ann Hornback, Jade Jewett, Kona Lief, Barbra Lion and Robert Warrens.

Hall-Barnett Gallery, 320 Exchange Alley, 525-5656. Hours: 10 a.m. to 4 p.m. Mondays through Saturdays. Contemporary art in all media from 20 emerging and established artists.

Hanson Gallery, 229 Royal, 566-0816. Gallery artists include Erte, Adrian Deckbar, Mark Kostabi, Leroy Neiman, Thomas McKnight and Peter Max.

BLUESSTAGE: A Night Of Rhythm and Blues in New Orleans Tipitina's — Saturday, September 30

Hosted By Tony Award Winner

RUTH BROWN

Starring:

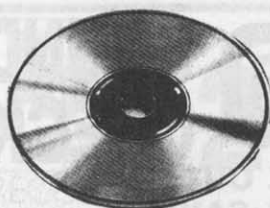
Johnny Adams

Snooks Eaglin

Marva Wright

and Others

This concert is sponsored by the city of New Orleans and is a Benefit for the Heritage School for Music in New Orleans, The Rhythm and Blues Foundation and NPR BluesStage. BluesStage is made possible by the Corporation for public broadcasting, NPR member stations, and the NPR Acts Performance fund.

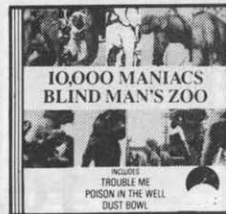


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Historic New Orleans Collection, 533 Royal, 523-4662. This history museum and research facility features an exhibit titled "Way Down Yonder in New Orleans: Visitors' Impressions of the Crescent City" through October 6. Entrance is free, and hours are Tuesdays through Saturdays, 10 a.m. to 4:45 p.m.

International House, 607 Gravier, 522-3591. Through Friday 22: A Nina Newton art exhibit. **LASC Riverside Museum**, 100 S. River Road, 344-9463. Through Sunday 3: "Who'd a Thought It: Improvisations in Afro-American Quiltmaking." Through Sunday 17: "Childhood Treasures: Toys from 1820-1950." Friday 22 through Sunday, October 29: "Impressions: Prints by James McNeill Whistler."

Leitmotif, 434 Julia, 525-5050. Hours: Tuesdays through Fridays from 10 a.m. to 6 p.m. and Saturdays from 11 a.m. to 4 p.m. Contemporary lighting and furniture by the modern masters: Miles, Corbusier, Noguchi, Aalto and many others.

LeMieux Galleries, 535 Julia, 529-3767 (open Tuesdays through Fridays, noon to 5:30 p.m., and Saturdays, 11 a.m. to 6 p.m.), and 2901 Gen. DeGaulle Dr., 361-1735 (open Tuesdays through Saturdays, 10 a.m. to 5:30 p.m.). By appointment only through summer. Group exhibition of gallery artists.

Live Art, 4207 Dumaine, 484-7245. Through October: Josanne Sjostrand's three-dimensional acrylics.

Louisiana State Museums: The Cabildo, Jackson Square. Closed for restoration.

The Presbytere, Jackson Square (751 Chartres). Open Wednesdays through Sundays, 10 a.m. to 5 p.m. "The Uptown Faubourgs: Jefferson City," an architectural exhibit that explores the national and international trends that shaped this Uptown area, is one of the museum's permanent exhibits dealing with Louisiana history. Others include the "Louisiana Portrait Gallery," "Musical Interlude," "Crafts of the Newcomb Style," "Zachary Taylor: The Louisiana President" and "... On Louisiana Waters." Also run by La. State Museums are the **Historic 1850 House** (Lower Pontalba on Jackson Square), a recreation of an antebellum family residence that you can tour on the hour from 10 a.m. to 3 p.m., and **The Old U.S. Mint** (400 Esplanade), which houses exhibits on jazz and Mardi Gras and is open Wednesdays through Sundays from 10 a.m. to 5 p.m.

Mario Villa Gallery, 3908 Magazine St., 895-8731. Call for info about shows.

Merrill B. Dumas American Indian Art, 824 Chartres, 586-0479. Closed through Thursday 7. Opening Friday 8: an exhibit of traditional tribal weaponry.

Miriam Walmsley Gallery, 201 N. Peters, 581-3823. Thursday 14 through Sunday, November 12: Group show featuring Carroll Case, Rick Davis, Ruth Goliwas, Eric and Suzanne Longo, Bunny Matthews, Kitty O'Meallie and Phyllis Parun.

My Own Gallery, 631 Toulouse, 522-9369. Open daily from 9:30 a.m. to 6 p.m. Featuring "New Orleans Architecture," a show that includes Bettie Bordelon's rooftops and fences and "Plantations" in oil by Chuck Blouin.

New Orleans Museum of Art, City Park, 488-2631. Hours: Tuesdays through Sundays, 10 a.m. to 5 p.m. The museum is free to Louisiana residents on Thursdays, and is always free to students (with school I.D.). Saturday 2 through Sunday 17: "Kids Art Exhibit," featuring drawings, paintings, sculptures, mobiles, collages, paper weavings, woodworking and jewelry created by patients at Children's Hospital. Through Sunday 24: "Rare Works by Caroline Wogan Durieux." Through 1989: "Curator's Choice: NOMA Photography Acquisitions 1983-1989," including works of 19th-century European masters and surrealists Man

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p.m.: "Form and Shadow," black and white
photography by Toby.

Phyllis Parun Studios, 2109 Decatur,
944-2859. Parun works in terracotta, bronze
and gold. By appointment.

Posselt-Baker Gallery, 822 St. Peter,
524-7252. Open daily, except Tuesdays and
Wednesdays, 11 a.m. to 5:30 p.m. or by ap-
pointment. Group show by contemporary
regional and international artist continues.

Res Nova, 440 Julia, 586-1115. Changing
group exhibition through October.

Rhino Gallery, 201 St. Charles, 582-1173.
Hours: Mondays through Saturdays from 11
a.m. to 4 p.m. Opening Saturday 30, with a
reception from 6 to 10 p.m., through Friday, Oc-
tober 27: "Home*Tech*Craft."

Simms Fine Art, 827 Girod, 528-3008. Hours:
Tuesdays through Fridays from 10 a.m. to 6
p.m. and Saturdays from 11 a.m. to 4 p.m.
Through Wednesday 13: "New Drawings and
Prints of Fish" by Nils Obel, "Abstract
Monoprints" by Richard Shaffer plus black and
white photos by Stephanie Dinkins.

Still-Zinsel, 866 Camp, 588-9999. Group
show of gallery artists.

Tilden-Foley, 4119 Magazine, 897-5300.
Opening Saturday 23, with a reception from 7
to 9 p.m., through Tuesday, October 31: An ex-
hibition of neon, metal and glass sculptures by
local artist Keith Sonnier.

x art, 333 Girod, 566-1181. Hours: Tuesday
through Saturday, noon to 5 p.m. or by ap-
pointment. Exhibition of works by gallery artists. Fri-
day 8: Opening party for "House of Desire," a
new nightclub at 622 Conti (2nd floor) that
features original artwork from various x-art ar-
tists, with DJ Damon.

CINEMA

German Film Festival, Deutsches-Haus, 200
S. Galvez, 522-8014. Free screenings of Ger-
man films by masters of the medium, such as
Fassbinder, Wenders and others. Showings are
every Thursday through September 14, with the
first film starting at 7 p.m. and the second at 9
p.m., generally.

Film Buffs Institute, Loyola University, 6363
St. Charles. All films are shown at 8 p.m. in
Bobet Hall, Room 332, unless otherwise noted.
Tuesday 5: *Searchers*, directed by John
Ford in 1956. Wednesday 6: *My Little
Chickadee*, directed by Edward Cline in 1940.
Thursday 7: *Hungarian Rhapsody*, directed by
Miklos Jancso in 1979 (Hungary). Monday 11:
Duck Soup, the Marx Brothers classic made in
1933, and *Women of Paris*, directed by Charles
Chaplin in 1923 (screened in Bobet 101). Tues-
day 12: *Conan the Barbarian*, directed by John
Milius in 1982. Wednesday 13: *Animal
Crackers*, the Marx Brothers comedy filmed in
1930. Thursday 14: *Fifth Seal*, directed by
Zoltan Fabri in 1976 (Hungary). Monday 18: *Ci-
ty Lights*, directed by Charles Chaplin in 1931
(screened in Bobet 101), and *Twentieth Cen-
tury*, directed by Howard Hawkes in 1934.
Tuesday 19: *Red Desert*, directed by
Michelangelo Antonioni in 1964 (Italy). Wednes-
day 29: *Death in Venice*, directed by Luchino
Visconti in 1971 (Italy). Thursday 21: *Daniel
Takes the Train*, directed by Pal Sandor in 1986
(Hungary). Monday 24: *It Happened One Night*,
directed by Frank Capra in 1934, and *Monsieur
Verdoux*, directed by Charles Chaplin in 1947
(screened in Bobet 101). Tuesday 26: A

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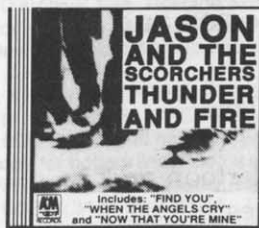


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Clockwork Orange, directed by Stanley Kubrick in 1971 (U.K.). Wednesday 27: *Citizen Kane*, directed by Orson Welles in 1941. Thursday 28: *Little Valentino*, directed by Andras Jeles in 1979 (Hungary). Friday 29: *Gaijin*, directed by Tizuki Yamasaki in 1979 (Brazil). Saturday 30: *Sea of Roses*, directed by Ana Carolina in 1977 (Brazil).

Prytania Theatre, 5339 Prytania (near Jefferson). Call 895-4513 for times. Through Thursday 7: *The Rainbow*, Ken Russell's film of D.H. Lawrence's novel about a young woman's search for love and happiness in turn-of-the-century England. Friday 8 through Thursday 14: *Comic Book Confidential*, "an entertaining and informative combination of interviews, historical footage and state-of-the-art animation techniques" which purports to provide a positive answer to "that burning existential question of the late 20th century first posed by Bill Griffith's 'Zippy the Pinhead': 'Are we having fun yet?'" Presented by WTUL. Friday 15 through Thursday 21: *The Navigator: An Odyssey Across Time*, a Vincent Ward film set in 14th-century England and present-day New Zealand, presented by WTUL and Zeitgeist Theatre Experiments.

—POETRY READINGS—

The Everett Maddox Umpteen Poetry/Prose Reading Series is every Sunday at the Maple Leaf Bar, 8316 Oak, starting at 3 p.m.

—THEATRE—

Bayou Dinner Theatre, 4040 Tulane, 486-4545. Through Sunday 17: "Scapino." Thursday 21 through Sunday, October 29: "Blithe Spirit," a Noel Coward Comedy.

Center Stage, Tulane University, 865-5360. No plays scheduled until October.

Dashiki Project Theater, 1001 Bienville, 522-3608. Call for information about plays.

Le Petit Theatre du Vieux Carre, 616 St. Peter, 522-9958. Opening Friday 15: "Annie Get Your Gun."

Loyola Musical Theatre, Lionel J. Roussel Performance Hall, 6363 St. Charles (at Calhoun). Thursday 28 through Saturday 30: "The Music Man."

Rivertown Repertory Theatre, 201 Minor Street (at Fourth), Kenner, 488-8414 or 468-7221. Friday 8 through Sunday, October 1: "The Best Little Whorehouse in Texas."

Rose Dinner Theatre, 201 Robert, Gretna, 367-5400. Through September: "Oklahoma."

Theatre Marigny, 616 Frenchmen, 944-2653. Call for information about plays.

Toulouse Theater, 615 Toulouse, 523-4207. Call for information about plays.

—VIDEO—

Le Bon Ton Roule, a local music series on Cox Cable Channel 42, which airs every Wednesday from 10:30 to 11 p.m., features "The Blues Show" this month. Walter "Wolfman" Washington & the Roadmasters play original New Orleans blues, Charmaine Neville & Real Feelings play funky New Orleans blues, The Backsliders play rock-a-billy and blues, and File and Cajun Brew play cajun blues. Call Diana Castillo at 866-4880 for more information.

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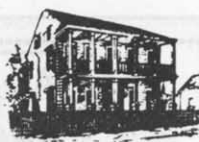


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LAST PAGE



GATHER 'ROUND, KIDS. HERE'S A BACK-to-school story for you:

Once upon a time, in a land not too far away, lived two little boys (they *could* have been girls, but here they'll be boys for our purposes). One little boy **loved music** from a very early age, and before he was ten he could play a tune or two on his **uncle's horn**. By the time he was a teen, he was playing with **some guys** in the neighborhood, and they even got **paid a little** once in a while.

As he improved on his horn, he was asked to play with the **older boys**. Occasionally he played in a Bourbon Street club to the **tourists** for some **nice money**.

This late night gigs made it awfully hard for the little boy to get up and **go to school** every morning. Finally he just **stopped going**. His music improved and he wrote some **fine songs**. Life seemed good for the little boy. As he got older, however, **things changed**. He signed a paper with a man who said he could get him a contract with a big **record label**, but the boy didn't understand the big words in the contract, and as it worked out, he was **locked** to the man for many years. No record company would work with him. He had a family by then, and as the **bills mounted**, the money for the gigs around town didn't stretch to pay them. Times got **tougher**. He didn't understand taxes, he was afraid to trust a manager. Others seem to get **all the**

breaks. He took a job driving a cab during the day. He grew **bitter** and withdrawn. He got the reputation that he was "hard to work with." People said it was a shame: he used to be **so good**.

Then there was the other little boy. He too **loved music**. He got attention by playing horn and marching around the block at home. He played in his little grammar school band. One day, a man from the New Orleans Center for Creative Arts came to talk to his mom and dad. If the little boy would **practice hard**, he could be a student at NOCCA, the school where **Wynton Marsalis, Terence Blanchard**, and so many other great horn players had gone.

He promised to **work hard** and he did, but his folks worried. They had little money, but wanted their little boy to have **an education**, and being a musician didn't sound like a **secure future**.

Then one day, when the boy was just starting high school, his mom heard on TV that if New Orleans students coming from families who had little money kept a **B average** in high school, they would go to college **free**. Imagine!

The parents worked with the little boy, and although they found his homework **baffling** at times, especially the **new math**, they made sure his work was done.

Soon the little boy graduated from high school and went to **college**. With a little part-time job and lots of work, he got his **degree** in music. Also learning how to read a contract, how to conduct his finances, and the **basics of business**.

The little boy may have decided not to make his living playing music **after all**.

But whatever he decided, he lived **happily** ever after.

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by Maggie Mae

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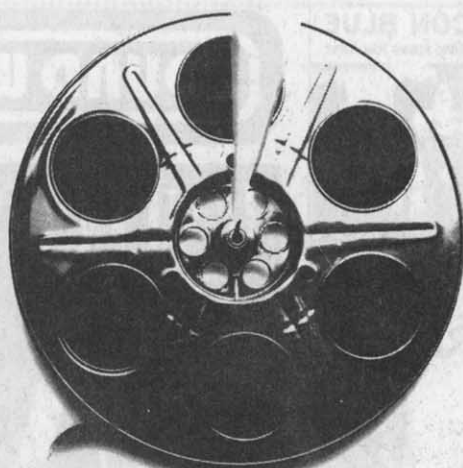
- 3723 Veterans Blvd., 5 blocks west of Causeway in Metairie 454-5996
- Magazine St. at Octavia 891-4026

- Chef Menteur, 2 bl. east of Louisa 945-5110
- Veterans at David in Metairie 885-4200

SALE PRICES GOOD THROUGH TUESDAY, SEPTEMBER 26TH. QUANTITIES LIMITED.



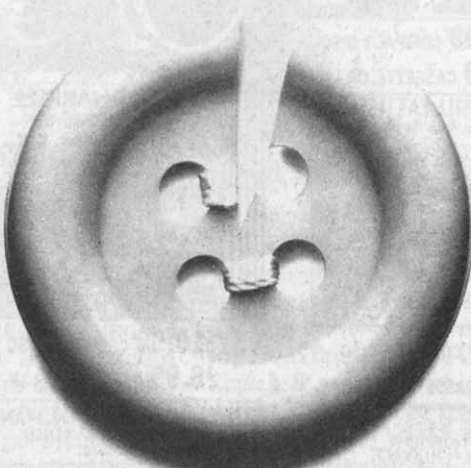
Just a fraction of the time we spend on the phone can help answer society's problems.



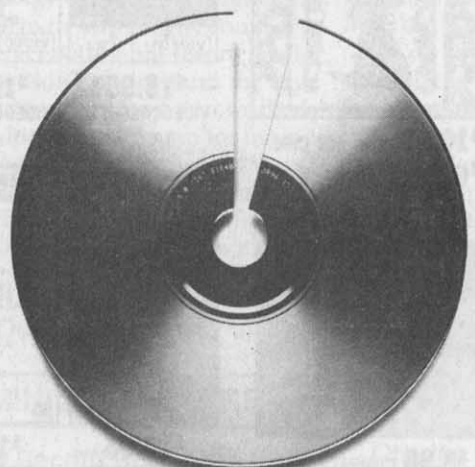
Just a fraction of our time watching movies could help bring many happy endings.



Just a fraction of what we spend on sports can help keep society in shape.



Just a fraction of what we spend on clothes could help mend society's problems.



Just a fraction of what we spend on entertainment could be music to someone's ears.



Just a fraction of what we spend dining out could help pick up the tab for a good cause.

It takes so little to help so much.

Just a small part of our extra time and money can have such a big impact on society's problems.

Millions of people have helped establish five percent

of their incomes and five hours of volunteer time per week as America's standard of giving.

Get involved with the causes you care about and give five.

